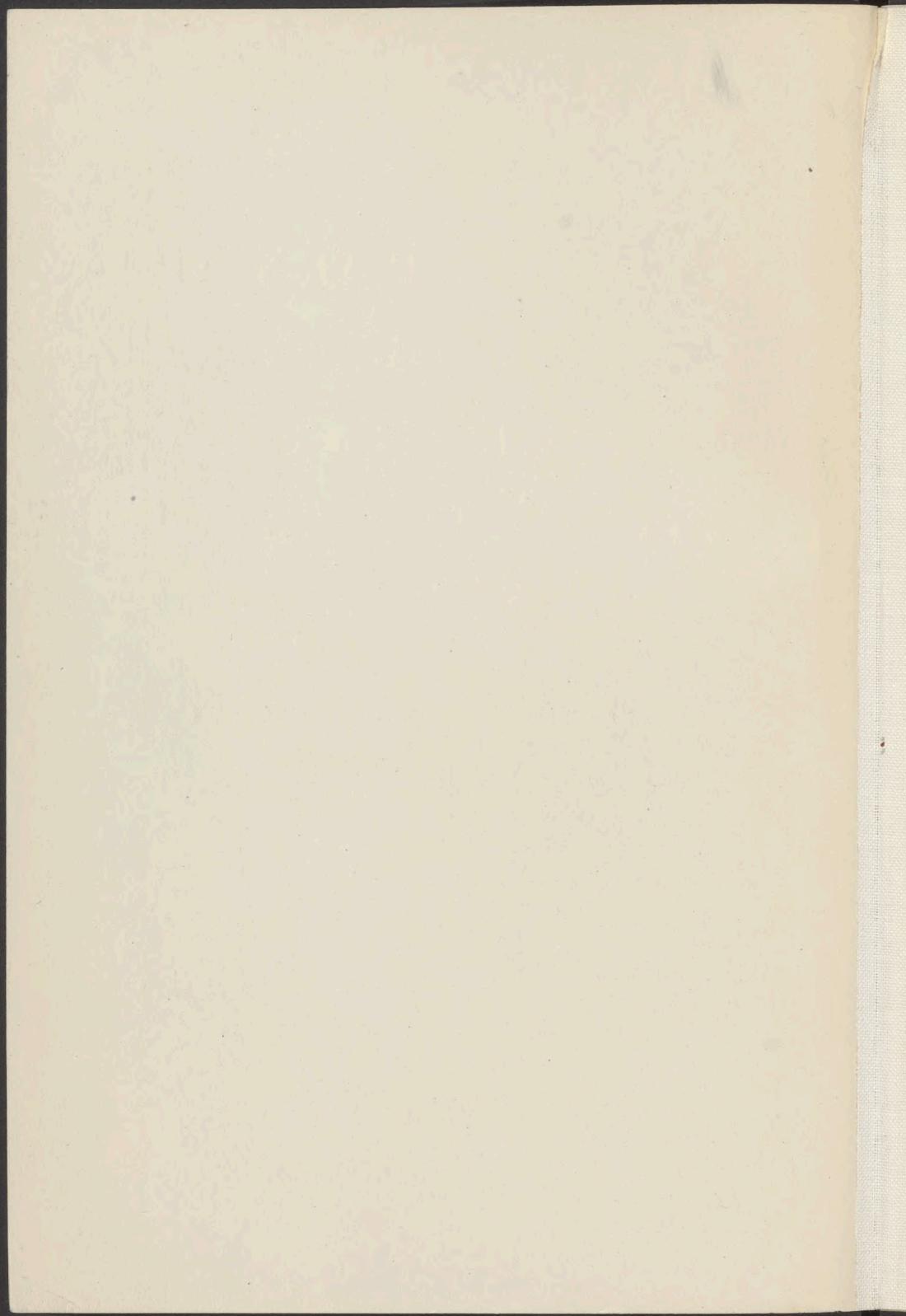
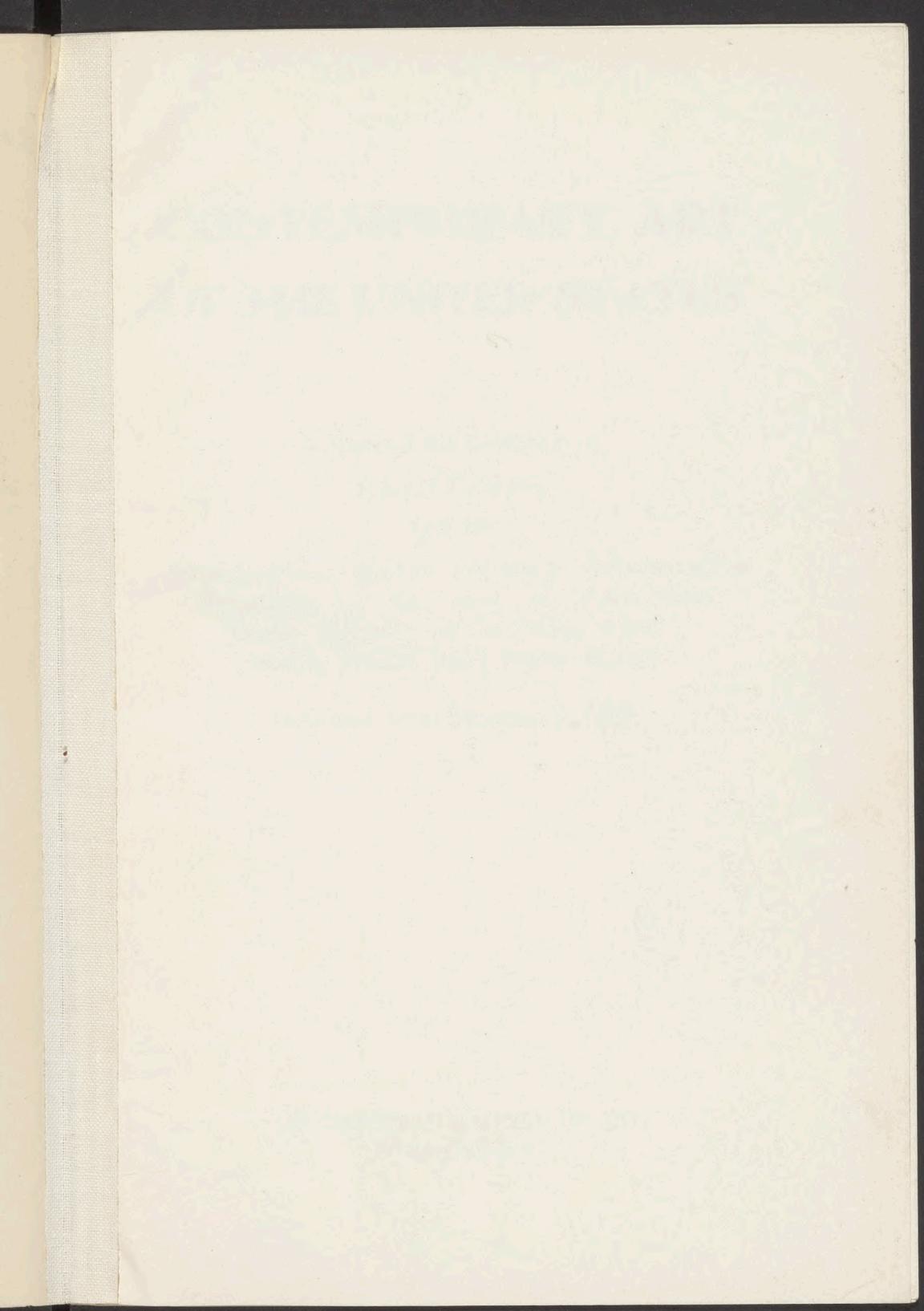
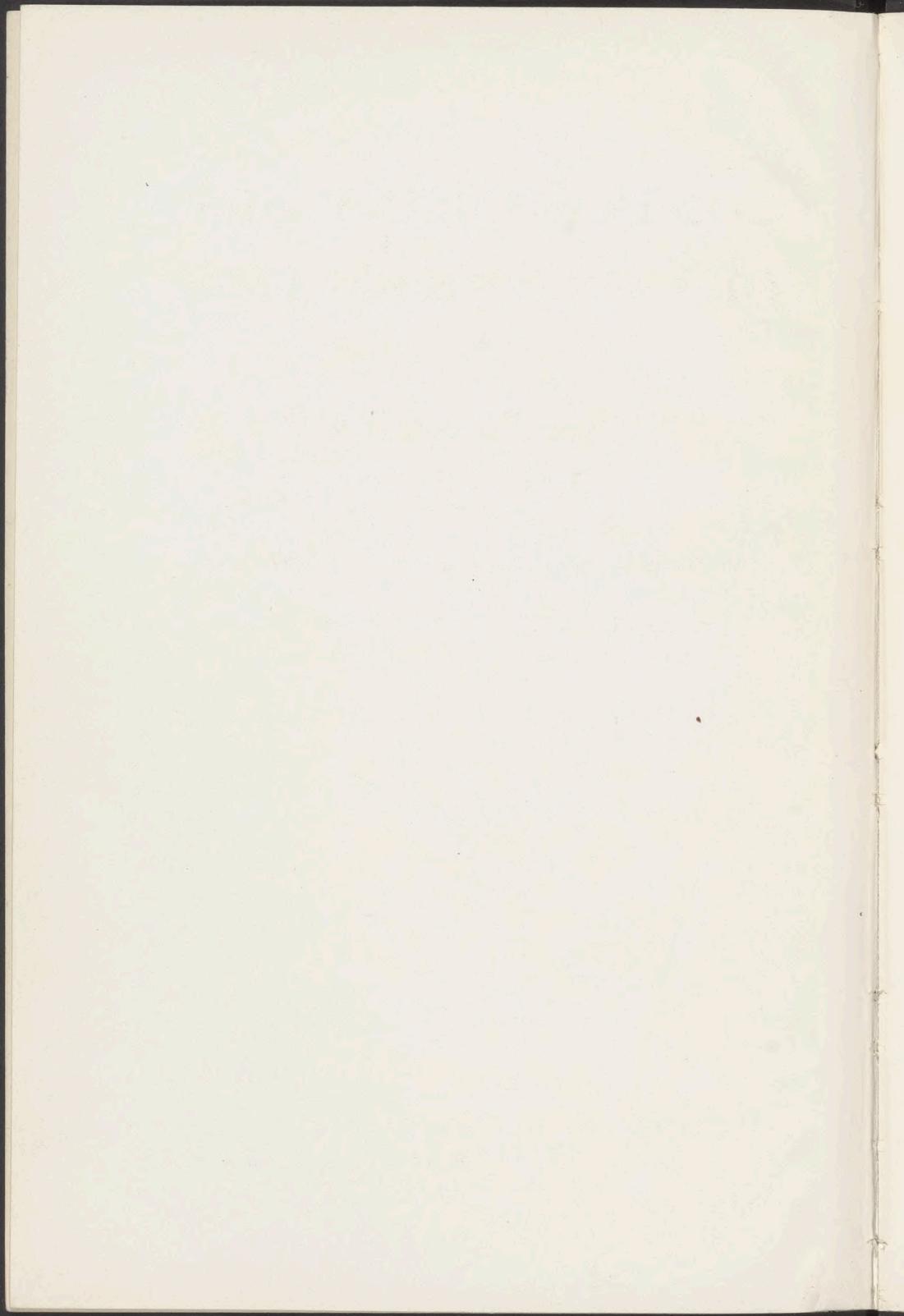


**CONTEMPORARY ART
OF THE
UNITED STATES**

**THE CORCORAN GALLERY OF ART
WASHINGTON, D. C.**







CONTEMPORARY ART OF THE UNITED STATES

A Special Loan Exhibition of

PAINTINGS

from the

INTERNATIONAL BUSINESS MACHINES CORPORATION'S
COLLECTION OF ART FROM THE FORTY-EIGHT
STATES, DISTRICT OF COLUMBIA, ALASKA,
HAWAII, PUERTO RICO, VIRGIN ISLANDS

November 10 to December 1, 1940

THE CORCORAN GALLERY OF ART
Washington, D. C.

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International Business Machines Corporation

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FOREWORD

THE Corcoran Gallery of Art takes pleasure in presenting an exhibition of fifty-three paintings by American artists of today, comprising one work from each of the forty-eight states, the District of Columbia, Alaska, Hawaii, Puerto Rico, and the Virgin Islands.

In assembling the paintings included in the present showing, art juries in the different states and territories were invited by Mr. Thomas J. Watson to select two pictures representative of the art and character of the state or possession. These paintings were then purchased outright by the International Business Machines Corporation, and after being shown last summer in two groups—one at the Golden Gate Exposition in San Francisco and the other at the New York World's Fair—the present exhibition was selected from both groups.

The Trustees of the Gallery are grateful to Mr. Watson and the International Business Machines Corporation for the opportunity of showing these paintings and wish to express their appreciation of the fine work for the encouragement of American art which is thus

being done, not only through the purchase and exhibition of these paintings but in other ways, to bring about a closer relationship between business men and artists.

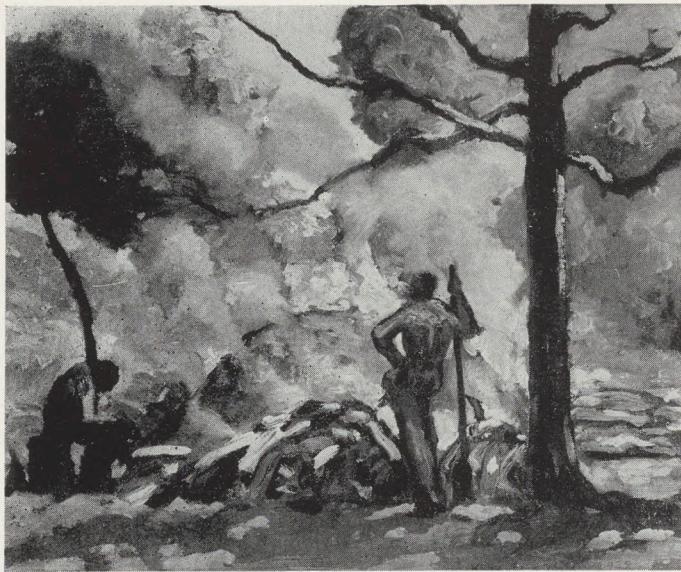
The regular permanent collection of the Corcoran Gallery, in its American section, forms a fine and representative showing of the art of our country, illustrating the chronological development of painting in America, from the early days to the present. Visitors are thus afforded an opportunity to study this development in relation to the fifty-three paintings by artists included in the present special exhibition.

In adjoining rooms a representative collection of one hundred etchings and other prints by American artists, showing the development of printmaking in this country, and assembled by the American National Committee of Engraving under the supervision of Mr. John Taylor Arms, is also presented.

C. POWELL MINNIGERODE, *Director*,
The Corcoran Gallery of Art.

CATALOGUE

Photographs of paintings for reproduction
by Arnold Genthe



Charcoal Burners
No. 1

JOHN KELLY FITZPATRICK

ALABAMA

IN THE year 1940 American painting is like a tapestry of which the weaving goes swiftly forward. The weavers are many and their hands are busy at the loom. Each artist places the many-colored threads according to the faith that is in him.

The pattern of history in Alabama closely resembles that in other States. Portraiture came first: paintings and painters from Europe; work by Americans who served a willing apprenticeship to European masters; portraits by Stuart and Sully are Alabama instances. Later scattered attempts to develop American schools had small success, but individual artists won fame; Marschall and Bridgeman represent Alabama here. As elsewhere societies, museums, and courses of instruction were established to foster art.

The pattern of the present, too, in Alabama and her sister States is much the same. Painting displays unprecedented vigor and scope. Folk art and Indian relics have been rescued from neglect. Revived mural decoration is an important community interest. More painters are at work than ever before. When they exhibit galleries are filled with democratic crowds. History, industry, popular manners and customs, social conditions, mysticism, abstractions, and landscape afford subjects

of endless diversity that are expressed by conservative representation at one extreme of style and non-objective painting at the other. An attentive eye catches glimpses again and again of something that is purely American; through the whole turbulent uprush of creative vitality one "shaping spirit" moves. Artists of Alabama share the common aspirations, bring to the common task extraordinary ability. Such painters as John Kelly Fitzpatrick, Anne Goldwaite, Joseph de Martini, Charles Shannon, Mildred Nungester, Martha Elliott, and Joe Clancy compete on equal terms with artists of the entire nation.

The progress which painting has made here in the Deep South is evidenced by the art consciousness to be found throughout the State and by various activities of the past and present. Traveling exhibitions visit even the smallest towns; colleges and the State university have splendid art schools; and the Montgomery Museum of Fine Arts, one of the most important institutions of its kind in the South, not only has a growing collection of modern American painting, but also a gallery devoted entirely to the work of Alabama artists.

JOHN KELLY FITZPATRICK

John Kelly Fitzpatrick, native of Alabama, is self-taught except for brief instruction at the Chicago Art Institute and at Julian's, Paris. Recipient of many Alabama and Mississippi awards. Painted murals for the Montgomery Museum of Fine Arts and post offices of Ozark and Phenix City. Is represented at the White House, University of Alabama, and in various public collections.





*Cache
No. 2*

SYDNEY LAURENCE

ALASKA

IN ALASKA Eskimos and Indians have long practised strange forms of art. Settlers and men and women visiting from the States create yet other expressions for the development of national painting.

One of the visitors was Rockwell Kent, in whom are combined powerful imagination, versatility, and a mysticism which sometimes suggests spiritual kinship with Ryder. Several years ago he painted in Alaska and subsequently published a description of his experiences there, *Wilderness*, for which he made black-and-white illustrations. Sydney Laurence lived for twenty years in the shadow of Mt. McKinley and revealed its moods and majesty on many canvases; one, perhaps the most famous, was bought by the federal government. Recent visitors to that land of reindeer, fiords, and smouldering volcanoes are Marianne Appel and Dale Nichols, whose work done near the Arctic Circle won critical attention in New York. Miss Appel's exhibition held scenes of Juneau and Ketchikan—delicately executed gouache landscapes and genre studies; Nichols used tempera and water color to suggest, through vivid, stylized forms, and cold palette, the emotional effect of Alaska's mighty scenes.

The Eskimos observe the life about them with accurate

perception and represent it naturalistically on walrus ivory or reindeer horn—spirited, incised sketches of hunting, games, and daily tasks. These records of work and play are often lightened with humor. The Indian totem poles—painted carvings which symbolize legendary ancestors, animal and human, of the clans—and Indian paintings, exemplified by John Wallace's panels that depict legends of the Haida tribe, are numbered among the more unusual phases of our artistic productions.

Many bronze bells for California's old missions were cast in foundries at Sitka where, as also at Juneau, a museum preserves much Eskimo and Indian art. At Juneau may be seen, too, a collection of paintings. Although Alaska's days are filled with frontier labors, native artists and those others to whom she offers inspiration are giving her a lasting chapter in the history of American art.



SYDNEY LAURENCE

Sydney Laurence, born in New York, received his art training in England and France where his marines brought him early fame. Went to Alaska where for twenty years he was railroad laborer, prospector, and miner. First exhibited pictures at National Academy of Design and later in European galleries. Is represented in the Smithsonian collection at Washington, D. C.



Snow in the Catalinas
No. 3

ANDREAS STORRS ANDERSEN

ARIZONA

MANY of America's most paintable subjects are found in Arizona; Mexican, cowboy, and Indian bedecked with trappings of the past, Sunset Crater, the Grand Canyon's carved and multicolored walls, and Painted Desert with its sandstones of every brilliant hue offer inexhaustible subjects for the eager genius.

From these stones, ground to sand with pestle, and from rare talent for design, a form of art with great power to express religious thoughts and emotions has been developed by the Navajos. Their sand painting has attained perfection. The elaborate tribal religion holds many rituals—concerned with petitions for abundant harvests, healing, or other needs—that require the presence of abstract designs made with sand. As the assembled people chant, the artist works quickly with red, white, orange, and blue, the four sacred colors. Among his manifold patterns are many of beautiful line and imagery, but none is ever saved; when a ritual ends the picture is cere-

monially destroyed, and its sands are thrown to the winds of heaven.

White man's paintings began late. Throughout the Spanish occupation little was introduced save at Tumacacori and San Xavier. After 1880 many artists, among them Thomas Moran, came to paint, and some, including Aikin, Burr, and Kopta, settled beside the mesas. Mahonri Young arrived in 1912, and after long sympathetic study made some remarkable paintings and etchings of the Navajos. Albert Groll settled in the desert, and later, following his example, Jesse Benton Evans; from their brushes have come many pictures of the region. The ranches and their rancheros have provided Maynard Dixon with material which he has translated into designs impressively decorative. Life round copper mines is often noted by Lew E. Davis who records his impressions in terms of social comment. Landscape finds modern devotees in M. P. Ventres and Andreas Andersen.

Murals, too, are painted. On panels recently completed for the State Library, Jay Datus depicted all the various peoples whose lives were spent in making Arizona history for two thousand years—Indians, Spaniards, American pioneers, settlers; the series ends not with the men and women of today, but with a vision of an age when ancient cultural forces will have grown to ideal strength.

ANDREAS STORRS ANDERSEN

Andreas Storrs Andersen was born in Chicago. He attended the Carnegie Institute, Italian Academy of Fine Arts, the British Academy of Fine Arts, Rome, and the Chicago Art Institute. His paintings have been shown in Tucson, Phoenix, Provincetown, Miami, and at the first three National Exhibitions of American Art, New York. Is assistant professor of art, University of Arizona.





*Crossroad Forum
No. 4*

H. LOUIS FREUND

ARKANSAS

THE first form of painting in Arkansas, as in the East, was portraiture. From earliest colonial days eastern painters had been under the English influence, carried on for generations by visiting Britons and our own painters of London training.

Chester Harding, New England painter recently turned professional, went from St. Louis to Arkansas in 1820 with the sole object of painting Daniel Boone, then old and almost legendary. Harding himself, although later fashionable in Boston, was among the last of those wayfarers who from 1641 roamed the countryside with paint and canvas seeking clients.

In that year William Read, perhaps the first English portraitist to work in the American colonies, reached Massachusetts. For a hundred years thereafter America knew only meagerly gifted Europeans, mostly from Great Britain—except at New Amsterdam—or native painters. The mode of eighteenth-century London was spread by Smybert, Pelham, Bridges, and James Sharples, the last a pupil of Romney. Copley, greatest native-born colonial, who worked in America before the Revolution, studied with Blackburn, an English visi-

tor. For more than half a century after the 1760's leadership was held by an expatriate—by West, who directed from London. Stuart's brilliant portraits carried the English influence to its climax. With Sully's work, decorative and florid, it declined to its end.

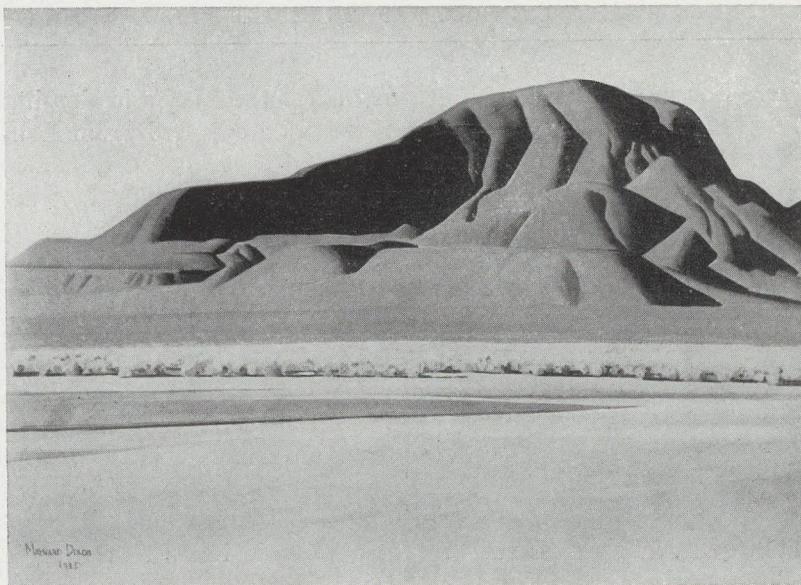
While Sully was closing an era, while Vanderlyn and Morse were cultivating the new French style, there was born in Arkansas, 1831, the State's first native artist, Edward Washburn, whose portrait of General Albert Pike hangs in the university library at Fayetteville. His contemporary John Byrd had as sitters Jefferson Davis and Robert E. Lee.

Before the century came to an end France was the mecca of American students, but impressionism gave less to portrait painting than Manet's adaptation of resources derived from Velasquez. They aided the Arkansan Louis Betts to the style which distinguishes his portraits. Other artists—including Louis Freund, Benjamin Brown, Ben Brantley, Adrian Brewer, Maude Holt, and Tom Robertson—kept the traditional State tributary flowing, or with genre, landscape, and murals swelled the widening national waters. Everett Spruce, at present with the Dallas Museum, is also among the many painters who, working sincerely with line, form, and color, add to the swift progress of America's stream of art.

H. LOUIS FREUND

H. Louis Freund, Missouri-born, attended the University of Missouri and St. Louis School of Fine Arts where he won a scholarship abroad. Has exhibited much in the East and Midwest. His post office murals appear in Missouri, Kansas, and Oklahoma; his paintings in their museums and the St. Louis School of Fine Arts. Carnegie resident artist, Hendrix College.





Shorelines of Lahontan
No. 5

MAYNARD DIXON

CALIFORNIA

WHEN Hernando Cortés discovered California in 1535 he opened broad new fields for the spread of Spanish culture. In the course of time a curious and unexpected thing happened. Indian converts, at work on Biblical murals in Franciscan missions, blended with the European procedures they had learned but yesterday strange offerings from their own ancestral tradition of painting. By 1800, when Europeans painted the beauty of California to illustrate books of travel, landscapists found a bonanza, and exciting developments were foreshadowed.

Among the forty-niners were W. S. Jewett and Charles Nahl. Members of the spectacular landscape school, whose ideals were huge canvases depicting impressive scenes in far places, stirred up with their pictures nation-wide curiosity about California. Of greatest renown were Bierstadt, Hill, Moran, Yelland, Keith, and Inness. The Institute of Fine Arts was organized in 1872, and the following year E. B. Crocker built an art gallery in San Francisco. Academism reigned till 1915 when, at the Panama-Pacific International Exposition, modernistic styles were first shown in the State. Among the

important museums of the country is the Huntington Library and Art Gallery at San Marino.

There are many local and personal differences between northern and southern artists, but both groups adhere in general to the growing West Coast style which has recently come to national prominence. A strong sense of decoration, a feeling for clear color, that ranges from soft to vivid tones, and skill in handling structural relations mark the work of these coastal artists.

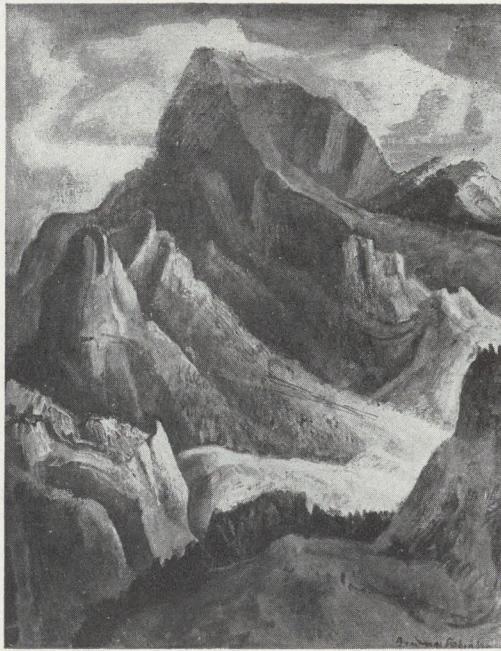
Eminent members of the northern group are Erle Loran, Jane Berlandina, Florence Swift, Matthew Barnes, Lucien Labault, Otis Oldfield, William Gaw, Rinaldo Cuneo, and Maynard Dixon. Los Angeles, through its large number of art organizations, has contributed much to establishing California as a center of painting. It is headquarters for the southern group whose members largely turn to landscape—an almost inevitable course considering the diverse scenic material that surrounds them. William Wendt, Millard Sheets, Barse Miller, Phil Paradise, Clarence Hinkle, Nick Brigante, Phil Dike, and Mary Fry are prominent among the southerners.

Throughout the State, giving Far Western stimulus to the revival of fresco painting, mural decoration is practised with great skill. The mingling of ideals which began four hundred years ago and the ever-quickening pulse of art activities that followed still carry on. Both have stimulated the rise of a new and brilliant style along the western seaboard.

MAYNARD DIXON

Maynard Dixon, native of California, is self-taught. At sixteen sent sketch book to Remington whose resulting letter of advice guided his future work. Traveled in West sketching land and people. Since 1915 has produced 574 paintings. Many are in museums and noted collections on the West Coast where twenty-three of his murals also are in place.





Landscape
No. 6

BOARDMAN ROBINSON

COLORADO

THE revival of mural painting, which in recent years has been an important phase of art throughout the country, provides the stimulus and means for Colorado to enhance our national gallery with a particular representation. Her attitude toward this form of modern community expression has brought forth on walls of banks, libraries, hotels, theatres, and other buildings adornment that intensifies their function, and contributes to the advancement of a great social enterprise.

Mural painting had its true beginning in the United States with La Farge's decorations for Trinity Church, Boston, in 1876. It grew to lusty stature in the 'nineties. Besides La Farge were Hunt, F. D. Millet, Thayer, Cox, Blashfield, Abbey, J. W. Alexander, Blum, Sargent, and Violet Oakley, who, served by historical and Biblical themes, by allegory and mythology, created poetic works of great distinction. In the twentieth century true fresco painting was revived in Mexico where Rivera and Orozco filled vast spaces with stimulating pictures. They reawakened interest in the form north of the Rio Grande. To this rebirth, "American Scene"

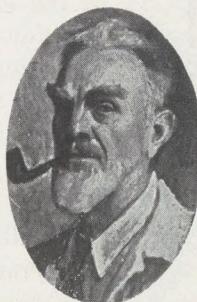
painters of the 'thirties brought fresh subject matter; to it the federal government gave patronage through both its art project and its Section of Fine Arts, the latter disbursing an allotted one per cent. of the cost of each new federal building for mural and sculptural decorations. Over the land today, from Atlantic to Pacific, murals by accomplished artists warm the national heart with a new pride, and prove, with startling conclusiveness, that art and business can be mutually beneficial.

Among Colorado's muralists are men whose panels and ceilings have created enviable reputations. Boardman Robinson's rose largely from elegance of style, a gift for characterization, and originality of technique and conception; Dudley Carpenter's, from literary subject matter; Allen True's, from love for outdoor life; Frank Mechau's, from local facts; and John Thompson's, from patterned design and color harmonies.

The murals of Colorado portray in great measure aspects of the western scene. Frontier life now appears vague and distant, but so close is it in reality that artists of the State, who capture the romance, themselves heard of adventures told first-hand, and themselves experienced the later pioneering days of commerce. But whether of past or present, the subjects they choose are ideally conceived, true to the spirit of an epic poem.

BOARDMAN ROBINSON

Boardman Robinson, Nova Scotian-born, studied at the Massachusetts Normal Art School and in Paris. Has been art editor of several magazines and done much illustrating. Among his most noted murals are those in Pittsburgh, at Rockefeller Center, New York, and in the Department of Justice Building, Washington. Since 1930, art director and teacher, Colorado Springs Fine Arts Center.





Fourteen
No. 7

KENNETH BATES

CONNECTICUT

JUST as the eastern boundary of Connecticut is washed by ebb and flow of tide, so also have been the days of its painting. From colonial times to the late nineteenth century Connecticut artists went to other States to paint and make their reputations. With the next movement celebrated artists from elsewhere found the State a congenial place in which to work.

In 1756 the first native artist to gain great distinction was born—Trumbull, son of the governor. He painted, usually outside his home environment, miniatures, portraits, and numerous historical subjects. Waldo and Rossiter, nineteenth-century painters to whom many fashionable people sat, lived many years abroad or in New York. Kensett, who helped bring the Hudson River school to high favor with the public, and F. E. Church, a leader of the panoramic school of landscape painters, likewise spent much time away from their home

State. Tryon's delicately toned canvases reflect his French training. Bunce lived mostly in Venice and cultivated his gift for superb tonality.

About 1850 there was one who did not himself leave but instead sent forth his works. Durrie stayed among the farms and rivers he deeply loved and painted them with poetic touch. Many of his canvases, transformed into Currier and Ives prints, went far and wide.

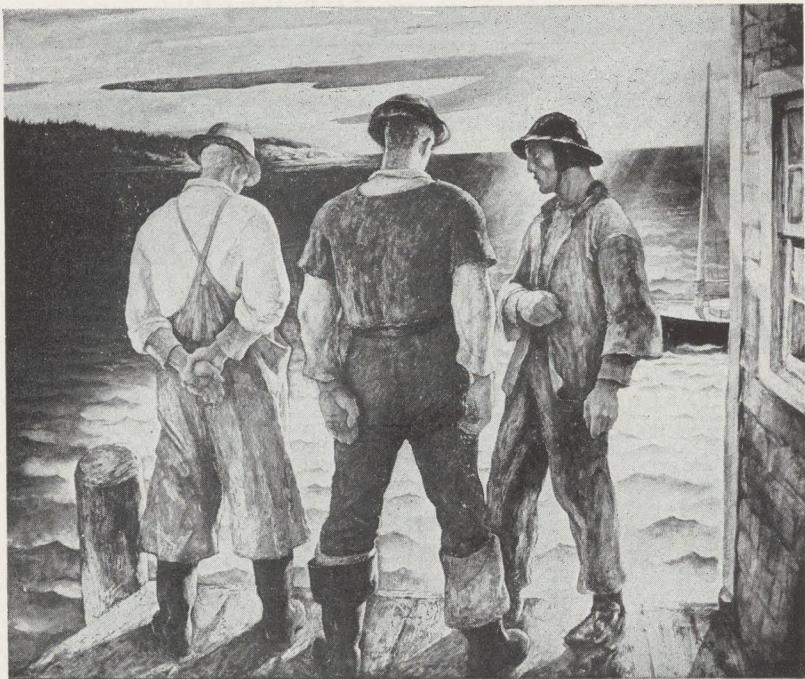
When, many years later, Connecticut adopted the New Yorker, J. A. Weir, an early representative of impressionism, and Leonard Ochtman, from Holland, whose bright landscapes recorded local scenes, flood tide set in. Many other talented men increased the flow of those who came to live. Now George Marinko, as Durrie did before him, breaks custom, for he belongs to the State by birth and works there. Summer colonies have grown on the coast and among the hills—at Old Lyme, where Bruce Crane painted autumn landscapes in lyric strain, at Mystic, known well to Childe Hassam and now to Kenneth Bates, at Kent, Westport and Silvermine. And the tide still runs.

KENNETH BATES

Kenneth Bates, originally from Massachusetts, studied at the Art Students' League, New York, and Pennsylvania Academy. Won the Cresson

Traveling Scholarship and other prizes. Paintings frequently seen in important annual and traveling exhibitions of the United States and Canada, and one-man shows at Quebec, Boston, and New York. Represented in the Pennsylvania Academy.





Three Fishermen
No. 8

N. C. WYETH

DELAWARE

THE first artist of talent and cultivation to arrive in the colonies was Gustavus Hesselius from Sweden, who reached Delaware in 1711. Many Delaware, Virginia, and Maryland notables sat to him for their portraits, and he became America's first recorded art commissioner. Through late colonial and early federal days traveling painters executed primitive likenesses as they roamed from place to place while such illustrious artists as Charles Willson Peale, his son Rembrandt, West, Stuart, and Sully worked leisurely in studios or as house guests of their subjects.

The best known nineteenth-century men were Henry Lee Tatnall, born in Brandywine Village, 1829, Delaware's first native landscapist of consequence, and Felix O. C. Darley, who gained popularity by illustrating Cooper's and Dickens's stories and Shakespeare's plays. Prominent in the succeeding generation were J. D. Chalfant, genre painter, C. S. Hammitt, portraitist, and Edward Redfield, whose sketchy landscapes de-

picting age-worn sites, proclaimed devotion to impressionism, of which he became an American leader.

Soon after 1900 art appreciation took on great vigor when the famous Wilmington illustrator Howard Pyle established a school in his home city. He carefully chose students from all parts of the country and taught them without charge. Successful, brimming with civic pride, he strove untiringly to increase the cultural activities of his birthplace, to improve both craftsmanship and the theoretical study of esthetics.

Delaware painters today are skilled in the use of all media. The canvases of N. C. Wyeth, solidly built modern designs, those of Freda Macadam, sometimes formalized patterns with staccato high lights; and those of Henriette Stadelman Whiteside, realism decoratively treated, are examples in oil. Aquatint is brilliantly represented by the work, in free expressional method, of Orville Peets. The vivid and elegant papers of Henrietta Hoopes stand for adeptness in water color.

The State educational system provides art instruction, even in one-room country schools, and through its instrumentality native talent is constantly discovered and trained. For more than two hundred years Delaware has helped to make the history of American art. The nation-wide awakening that began in the 1930's found her ardor undiminished.

N. C. WYETH

N. C. Wyeth, Massachusetts-born, attended the Massachusetts State Normal Art School, the schools of Eric Pape and Howard Pyle. Received awards from the Corcoran School of Art, Pennsylvania Academy, and Panama-Pacific Exposition. Represented by paintings in Pennsylvania Academy; by murals in Delaware, Missouri, New York, and Washington, D. C.





Modern Puritan
No. 9

NAN WATSON

DISTRICT OF COLUMBIA

IN THE past forty years much has been done toward reaching the goal set by George Washington, whose expressed hope was that the Federal City would ultimately become a national center of culture.

Throughout the nineteenth century important advancement was made. From time to time the government acquired sculpture and paintings. The present Smithsonian collection had its origin, under another name, in 1829, and as time went on was gradually enlarged by gifts and bequests. The Corcoran Gallery and school, now under the able direction of C. Powell Minnigerode, were founded by a private citizen anxious that earlier American art should be preserved and living artists given recognition.

With the twentieth century events began to move more rapidly. The Freer Gallery was presented to the nation. A few years later came the Phillips Memorial Gallery and school. In the 1930's, when former methods of selecting murals and sculpture for public buildings were discontinued, governmental

patronage of art underwent a change; anonymous competitions were held to secure designs for execution in the Capital and in all the States. Under federal auspices many easel pictures have been painted for national ownership and exhibition; in coöperation with local communities art centers have been established where teaching is made available and works of art are shown.

Commissions bring to the Capital artists representing every part of the United States. Those who reside there more permanently include Richard Lahey from New Jersey, principal of the Corcoran School of Art, Edward Bruce from New York, who interprets both city and country scenes, Robert Gates, landscapist, Nicolai Cikovsky, European by birth, who is known for his social commentary, landscapes, and still life studies, Marjorie Phillips, who also paints landscape and still life, and Nan Watson, who does fruit pieces and portraits.

From George Washington onward patriots have desired that the Capital should serve our cultural life. A milestone on the way to fulfilment will be passed in 1940; before the year ends masterpieces by illustrious artists will be placed in a great National Gallery and its doors thrown open to all the people.

NAN WATSON

When Nan Watson was a year old her parents brought her from Scotland to America. She studied art at Colarossi's, Paris, and the Art Students' League, New York. She has exhibited in Washington, New York, Chicago, and Pittsburgh. Is represented in Metropolitan and Whitney Museums, New York, and Phillips Memorial Gallery, Washington, D. C.





Myaka Jungle
No. 10

KATHARINE MERRILL

FLORIDA

THE story of art in Florida clearly illustrates forces which since ancient times have affected the growth of business and the spread of enlightenment. Over far-flung trade routes, since Babylonia was first linked with Egypt by desert track, venturesome forerunners have carried their wares from great center to tiny outpost and have been followed later, in opportune season when the outposts themselves had grown to larger stature, by the forms and joys of art.

Sixteenth-century Spanish explorers mapped routes within the Americas as well as to them from European shores. Tentative paths were traced through Florida by Ponce de León, Panfilo de Narváez, De Soto, and René de Laudonnière. With the Frenchman came Jacques le Moyne, whose sketches made in 1564 are thought to be the first professional art of the region. Throughout the mission epoch religious pictures were brought over, and official reports sent back to Spain were decorated with illuminations.

George Catlin painted many portraits of Seminole Indians for the government in the 1820's. Audubon came to study birds, but it was not till 1877, when the trails broken by

early explorers had become roads, and trading posts had grown to flourishing cities, that the period favorable for art began. George Inness built a studio at Tarpon Springs where he lived and worked, and where his son later sought to win recognition with his own talent as a landscapist. Winslow Homer painted some of his best known works along the coast, among them *The Gulf Stream*.

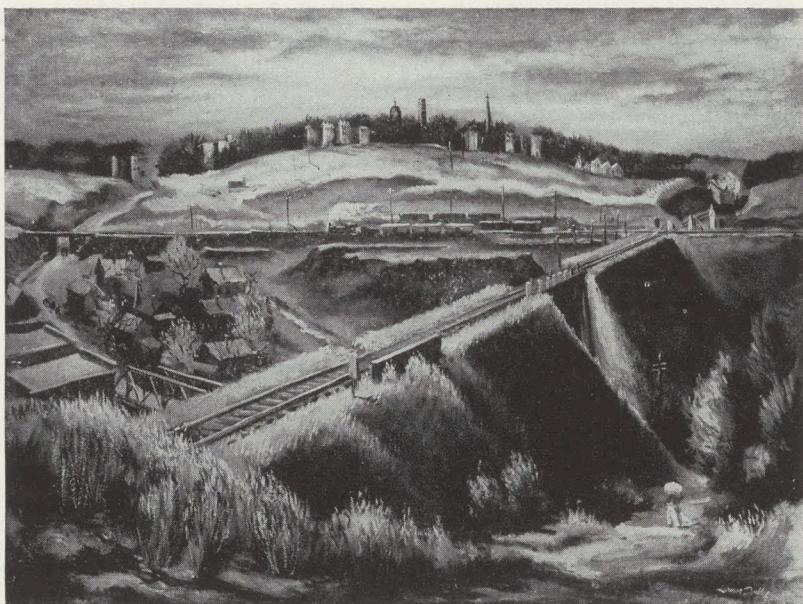
By 1890 winter visitors to great hotels marveled at the lavish decorations—pictures, statuary, fountains, and other *objets d'art*. Murals, which ranged from allegory to realistic scenes depicting the tropical beauty of the State, gave great incentive to esthetic ideals.

Other assisting elements followed: museums, clubs, galleries, courses of study, and federal art centers in many cities. About the Ringling Art Museum at Sarasota has risen a remarkably active colony of painters. From all parts of the country they come, by airplane, railroad, ship, bus, and motor car—along the modern trade routes to Florida.

KATHARINE MERRILL

Katharine Merrill, born in Wisconsin, studied at the Chicago Art Institute under Frank Duveneck, William Merritt Chase, Will Low, Albert Herter; in London under Frank Brangwyn. Has exhibited at Paris, the international exhibitions of Venice and Florence, and important shows of this country. Last year was awarded first prize for oil painting by the Florida Federation of Art.





View of Athens
No. 11

LAMAR DODD

GEORGIA

OBJECTS of unique loveliness, which are now and then unearthed in Georgia, speak of an Indian art tradition begun there by mound builders. The Cherokees carried it forward when they fathered a young artist, Sequoyah, born in 1760, whose talent for engraving on silver led him to devise a syllabic alphabet and so give written language to his people.

Foreign art arrived with those colonials from England who brought along their ancestral portraits. As elsewhere in the colonies many artisans who decorated coaches and painted distinguishing shop signs—for houses were not designated by numbers at the time—turned to portraiture. Their simple efforts were admired, but art began really to stride when prominent people sat for Sully at Savannah early in the nineteenth century. Rembrandt Peale, at the age of seventeen, and his brother Raphael, also went there about that time and painted likenesses in full size and miniature, presumably to the delight of Malbone, preeminent miniaturist of the day, who was then a Savannah resident.

Of Georgia's native artists William J. Thompson, a celebrated portrait painter, journeyed to Edinburgh in 1812, and

CONTEMPORARY ART OF THE UNITED STATES

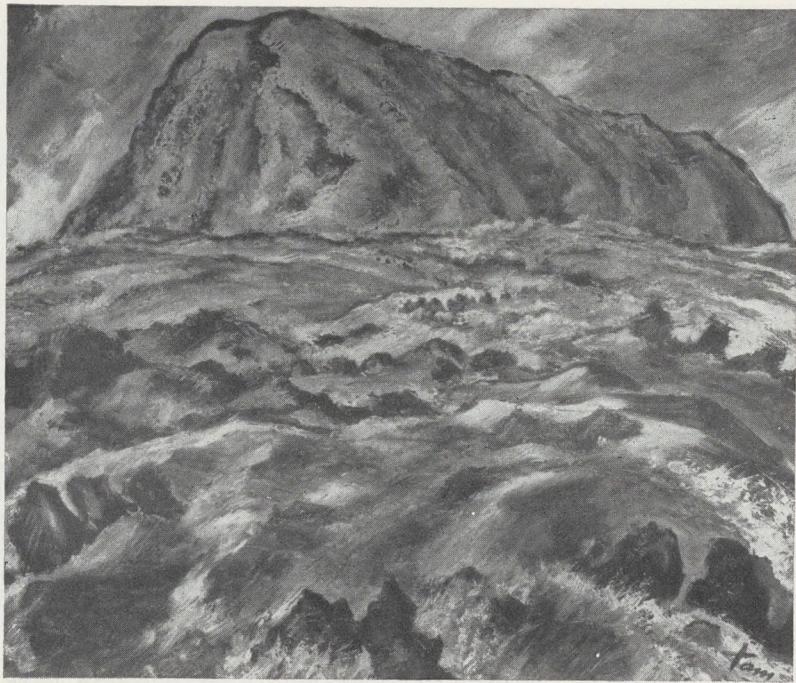
seventeen years later was made a member of the Royal Scottish Academy; Major Wylleys Burell, mayor of Atlanta in 1847, and John Maier had many famous sitters; Lucy May Stanton, of Atlanta, a miniaturist of international reputation, represented the women with great honor. Portraiture as a dominant note resounded forcefully when Carl Brandt, in 1885, became head of the Telfair Academy together with Gari Melchers, celebrated figure painter and muralist from Michigan.

Subject material today is wide in range, and a high level of technical skill accompanies immense creative vitality. Landscapes by Lamar Dodd, artist-in-residence at the State university, are personalized expressions of a favorite American form. Frank Herring and Benjamin Shute present genre of regional subjects. Refreshing water-color flower pictures have focussed attention on Walter Hill. Portraiture, too, in the form of portrait studies, is well represented; among its practitioners are Hale Woodruff, Julian Harris, and Marjorie Conant Bush-Brown. Works by these and other painters have enhanced Georgia's contribution to the growing national fund of contemporary art.

LAMAR DODD

Lamar Dodd, a native of Georgia, studied at the Art Students' League, New York, the Colorado Springs Fine Arts Center, and under Robinson, Lahey, Charlot, Curry, Bridgman, and Luks. He has exhibited frequently in the South, Midwest, and East. His several awards include the Norman Waite Harris Prize, Chicago Art Institute, and Best Portrait Prize, Southern Show, New York, 1938.





Koko Crater
No. 12

REUBEN TAM

HAWAII

MUCH evidence supports the belief that Hawaiian painters will create a Pacific school. If so, they will have written another chapter in the old tale of art rising upon deep and firm foundations laid by commerce, and of trade routes that end in beauty.

For a century and a half ships on all the seas have traced the water routes to Hawaii. Whalers, traffickers in sugar, pineapples, and curious tropical wares, men from the West and from the East, set their course in this direction. After a while there was wealth, security, opportunity for art. Painters were quick to see the strange, poetic beauty of sea and land, to find dramatic subjects in native life and in the new life which traders had built. Businessmen also were mindful of art and effectively decorated their advertising with pictures by Maurice Sterne from faraway New York. Other artists came over the trade routes. Millard Sheets, renowned young Californian represented in the White House

collection, was one, and Georgia O'Keeffe's bold imagination found Hawaii a new field to explore.

If visitors who must leave the islands all too soon receive so much from them, it is not surprising that artists born there and permanent settlers should produce painting with regional qualities which promise to differentiate it from work done elsewhere. Though they are overwhelmingly concerned with the romantic poetry of nature, they do not neglect romance brought by commerce which has made Hawaii an international crossroads. Typical features encountered again and again in their work are emphasis on design; pure, clean-cut linear contours; powerfully expressive color, rich or subdued; and deep, sometimes mystical, imaginative perception of the strange natural beauty portrayed. Such leaders as Madge Tenant, Ben Norris, D. Howard Hitchcock, Isami Doi, Verna Tallman, Hazel Hartman, John C. Young, Henry Bernard Christian, A. S. MacLeod, Juanita Vitousek, and Reuben Tam, paint the poetry of mountain masses, dark chasms, volcanoes, beaches caressed by gentle tides, or interpret the people about them and the workaday life in busy ports where a thousand ships come to anchor.

The traders builded better than they knew. Perhaps none foresaw that in these Pacific islands romance would be born again to refresh the world.

REUBEN TAM

Reuben Tam, of Chinese ancestry, born on the island of Kauai, is self-taught. Achieved distinction as a painter while still very young. In 1939 he won the Grand Prize at the Annual Exhibit of Honolulu Artists as well as an award for the best landscape. Is represented in various local collections. Since 1937 has been art instructor in the secondary schools of Hawaii.





Silver Leaf Maple
No. 13

OLAF MOLLER

IDAHO

FOUR thousand years ago or more there lived in the lands called Idaho a race of Indians that left in caves along the rivers, along the Snake and the Salmon, enduring records of their living. From the cliffs they broke off flint to make sharp carving tools; from the pines and fir trees they took resin and from the earth bright minerals to grind for paint. Then on rock walls they carved and painted sheep and birds and wavy lines, hands of men, and men on horses, lizards, stars, and triangles, the sun and dots and ram horns. Uneven in technique, often crude, they yet show strong creative bent, these old pictures, or rock-writings, which long ago spoke messages to hunters on the trail.

The ancient painters disappeared, were lost to human memory, and their hills and rivers fell to other tribes many moons before strange palefaces rode exploring from the east. Then decade after decade Idaho knew the pioneering white men; those who came for fur, those for gold, those who herded sheep and cattle. Frontiersmen cleared the forests, built them

churches, schools, and houses, built towns that grew to cities.

In the cities now are paintings done with oil and water color. At Pocatello, Lewiston, and Moscow are schools where art is taught; at Boise and Pocatello are galleries that show the eager student how men have placed the pigments, that reveal the heart of familiar things and things that men aspired to. Skilled hands now decorate the walls of houses with pictures of many subjects: of Jackson Hill and Sawtooth Mountain, of the Indians—Bannacks, Shoshones—of lakes, forests, and countryside, of the Snake and the Salmon, of towns and mills and highways. In these canvases are mirrored deep affection for the land. Modern, skilful in technique, and showing strong creative bent, they, like the pictographs of old, speak to hunters, to white-man-hunters on a higher trail, who seek spiritual contentment. It is as though, after long ages, the Great Spirit offered once again to American painting gifts from the old lands called Idaho.

OLAF MOLLER

Olaf Moller, born in Denmark, came to America when four months old. Attended the Pennsylvania Academy of Fine Arts. Has been honored with the Louis C. Tiffany Scholarship; has exhibited widely and won prizes. His shows in eastern United States include one last year in Boston. Designed murals for Carnegie Public Library, Boise. Belongs to various western art associations.





Grains of Wheat
No. 14

DALE NICHOLS

ILLINOIS

IT IS often said that a flowering of art cannot occur without preliminary preparation; but it is sometimes forgotten that the recent sudden growth of American painting would have been impossible without agencies previously built up to serve artists and the lay public.

Illinois began essential preparatory measures nearly a century ago. The Chicago Art Union, the Academy of Design, and the Art Institute were founded. For years after 1893, the World's Fair affected American architecture, sculpture, and painting. The Central Art Association sent exhibitions to Mid-western towns and cities. The Society of Western Artists and the Art Institute held exhibitions of local and regional work. A city art commission was appointed. Purchases by the Friends of American Art encouraged promising painters. The No-Jury Society exhibited unconventional and experimental paintings. The annual International Water Color Show was established. These and similar institutions were in existence before necessary new governmental and other facilities came with the 1930's.

With such instruments at their disposal, Illinois artists have been able to aid every current development in American painting. Old traditions are continued: realism, as always,

attracts numerous followers; mysticism, too, has still its disciples; and landscape retains a conspicuous place. The nation-wide movement toward regionalism, popularly known as painting of the "American Scene," had early adherents. This preoccupation with local subjects, momentarily excessive in various parts of the country, caused certain critics to fear that American art might become provincial and might neglect important plastic elements; but later phases of the movement are reassuring. More and more, regional life is seen in relation to America as a whole. Serious concentration on technique, or "pure" painting, occupies many artists. Study of physical media has led to changes in surface texture and in structural use of color; tones are frequently warmer and more vivid than heretofore. Detail is often treated with great care. Plastic form and design are objects of deep concern.

A dozen representative names will suffice to show that these difficult matters are in good hands: Dale Nichols, Paul Trebilcock, Ivan Le Lorraine Albright, Francis Chapin, Aaron Bohrod, Thorvald Arenst Hoyer, a modern "primitive," Joseph Vavak, Rainey Bennett, Gustaf Dalstrom, Raymond Breinen, Mitchell Siporin, and Edward Laning. Their work alone—and they are but a few among scores of gifted artists—would justify everything Illinois did to make certain that all they needed should be at hand when the hour struck.

DALE NICHOLS

Dale Nichols, originally from Nebraska, is mainly self-taught except for brief instruction under Joseph Binder and at the Chicago Art Institute where he won the Hearst Prize, 1935. Since then has exhibited in seventy-two shows; received nineteen awards. Represented in Chicago Art Institute, Metropolitan Museum, New York. He is Carnegie visiting professor and artist-in-residence, University of Illinois.





The Gray Blanket
No. 15

C. CURRY BOHM

INDIANA

IT IS strange that there should have been painting on the American frontier. Yet there was. A surprising number of artists made their way to the farthest outposts, and frontiersmen gave them such encouragement as they could.

Christopher Harrison, a landscapist, followed the Indiana trail about 1815. Then came Chester Harding, tireless, roaming painter, who, even thus early, found ambitious youths eager to be taught. A group of social idealists reached New Harmony in the 'twenties; besides aiding artists, they distributed prints through the adjacent country to isolated settlers. The 'thirties brought George Winter from England to paint Indian life. John Banvard executed in the 'forties a huge panorama of scenery along the Mississippi and Missouri Rivers, exhibited it, and made panoramas nationally fashionable. By the 'fifties Jacob Cox and other native painters were at work and the Indianapolis Art Society was flourishing.

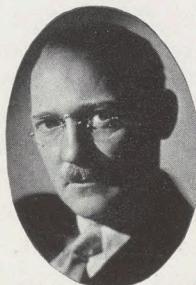
The 'sixties are important to historians because they were the years when William Merritt Chase began studies which enabled him to affect profoundly for more than a generation the technique of American painting. In the 'seventies the Indiana School of Art was founded, and in the 'eighties the Art Association of Indianapolis. The Hoosier Group held exhibitions in the 'nineties which amply demonstrated what could be done with the local landscape—a lesson applied later on by painters of the Brown County colony.

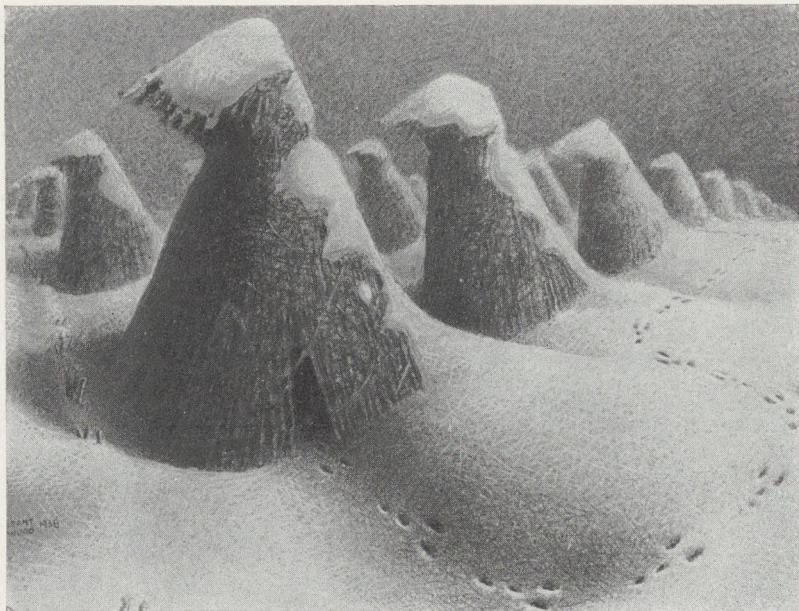
Many modern movements are represented by twentieth-century artists but landscape is still a major interest. Indiana hills and farmsteads are interpreted by Curry Bohm with minimum reliance on detail and deft suggestion of essential form, by Clifton Wheeler with subtle touches which call forth feeling and mood. Henrik Mayer has won recognition for both landscape and murals. Two celebrated Indianians now working outside the State are Victor Higgins of New Mexico and Daniel Garber of Pennsylvania. Easy, unforced treatment harmonizes well with themes Donald Mattison finds in the lives of unpretentious people. Edwin Fulwider uses intense color and striking composition to dramatize workmen busy about daily tasks.

The advance from instruction by Harding to that at the John Herron school, from Banvard's panorama to contemporary painting would have been impossible if the backwoods-men of Indiana had not made haste to plant art in the wilderness.

C. CURRY BOHM

C. Curry Bohm, born in Tennessee, first went to Indiana in 1921, after having completed his training at the Chicago Art Institute and the National Academy of Design. Has exhibited in all the country's important shows, winning many awards for his Indiana landscapes. Is represented in the permanent collections of various museums, colleges, and schools.





January

No. 16

GRANT WOOD

IOWA

A LAND blessed with fertile soil. Its people near their country's geographical heart. One of the three Midwestern States whose spirit gave new artistic life to the American scene. Birthplace and home of Grant Wood. Iowa.

George Catlin came in the 1830's to portray the Indians. Three decades later George Yewell, childhood now behind him, left for Europe where he learned to paint, and his talent grew. He was the first Iowan recognized abroad. In 'sixty-seven the Academy of Sciences brought to citizens of Davenport an exhibition of pictures and a course of lectures. Next, two men of great prestige, Charles Cummings and Lorado Taft, stood for the State. Both devoted their lives to developing art in the Midwest. In the 1930's Grant Wood showed local possibilities to local talent. Thoughts of art increased. The cultural soil was harrowed to fine condition by gallery, club, association, college, and university.

The same thing happened from coast to coast. America once more declared her independence. In art, this time, she would be self-governing. Henceforth her scenes, her people,

her ways, her ideas would guide the hands of her artists. They acquired a new self-confidence. Many turned to everyday life for subjects. In all regions of the country they did so. From this attitude came the "American Scene" movement—a vigorous regenerative force.

Iowa. A land blessed with vigor and talent. Home to many modernists. Lillyan Jacobs, an experimenter with theories of distortion. Marvin Cone and Calvin Dunn who see plane against plane in sharp contrast. L. McBroom, whose gift for color achieves sculptural effects. Daniel Rhodes, observer of workmen at work or at leisure.

And Grant Wood. One of the Midwest's pioneering trio—Wood, Benton, and Curry. He is artist-in-residence at the State university and a friend of the many Iowans whose efforts have produced a lively creative movement in the local scene.

GRANT WOOD

Grant Wood, Iowan by birth and residence, studied at the Minneapolis Handicraft Guild, Chicago Art Institute, where in 1930 he won the Harris bronze medal, and at Julian's, Paris. Is represented in the Cedar Rapids Art Association and Memorial Building; Chicago Art Institute; Nebraska Art Association; Art Institute, Omaha; Art Association, Dubuque; and Whitney Museum, New York.





Snow on the Corn
No. 17

KARL MATTERN

KANSAS

So often do the spirits
Of great events stride on before the events,
And in today already walks tomorrow.

—Coleridge

AMONG the pioneers on the Kansas plains were men of untrained talent who set down with brush and pen a frontier's struggle for orderly existence. Most important of these amateurs was Samuel Reader who for more than fifty years kept a dairy, describing in it daily episodes and illustrating them in various media. Alfred Montgomery and John Patrick, sons by residence, successfully exhibited at the 1890 Paris Exposition. Sinclair Covey decorated the library of Wichita, and his *Spirit of the Prairies* brought to Kansas an early phase of American mural decoration.

In 1928 a native son, an unknown artist, nostalgic and far from home, recalled to memory a scene of his youth and painted *Baptism in Kansas*. The picture caught critical attention, and, with his *Tornado over Kansas*, brought fame to John Steuart Curry.

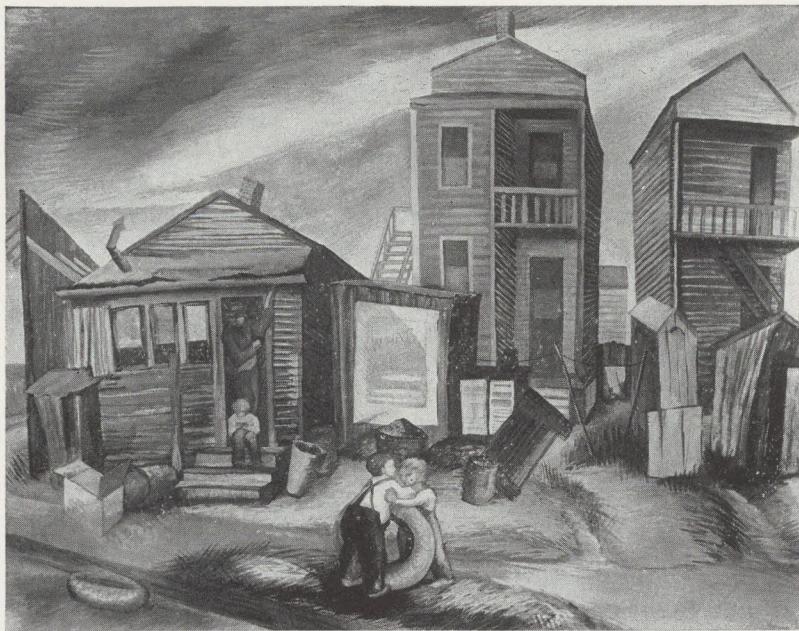
Soon a great event transpired. Sectional subject matter, strongly colored with romanticism, made its appearance, and the "American Scene" group of painters was born. The resulting evolution comprised various elements, of which regionalism has been identified with Curry's native State. This subdivision of the "American Scene" movement is more than mere reflection of local subject matter; it is also an attitude toward environment, a stated principal regarding custom, all colored by immediate experience. It became a new force in world art.

Since 1900 interest in painting has extended throughout Kansas, a development largely brought about by the educational system, aided in the 'thirties by personalities that directed world gaze toward a new school centering in the Midwest and springing from the regionalism of Curry, Wood, and Benton. This school is well represented by the works of Karl Mattern, to whom the corn fields offer endless subjects for his preoccupation with perspective, and Glenn Golton, who translates everyday scenes into rich color harmonies vigorously expressed. Of different mood are John Carroll's highly personalized portrait studies. Regionalism has many adherents among local artists, a fact revealed by the federal art project; all are earnestly working with a firm conviction that their future is bound to the Kansas scene.

KARL MATTERN

Karl Mattern arrived in America from Europe when fourteen. Received his art instruction at the Chicago Art Institute under George Bellows. Has won the Midwestern Artists Exhibition gold medal three times and various other prizes for oils and water colors. Regular contributor to shows in Kansas City, Chicago, Philadelphia, and New York. With the University of Kansas since 1925.





What a Life
No. 18

MARY SPENCER NAY

KENTUCKY

THE time-mellowed portraits of that group of painters known as "Old Masters of the Bluegrass" tell us of many distinguished people who sat for them. Matthew Jouett, a native of Kentucky and pupil of Gilbert Stuart, executed more than four hundred portraits, including that of the Marquess de Lafayette, painted in 1825, which is now in the collection of the State Historical Society at Frankfort. William West, of Lexington, after studying with Thomas Sully in Philadelphia, went to London and there recorded the features of Lord Byron. Zachary Taylor posed for Joseph Bush, and Henry Clay for John Neagle. Many beautiful women in crinoline and courtly gentlemen sat to have their portraits painted by Chester Harding, Charles Fraser, and Sully, who came from the East.

The yellow-breasted meadow larks and crested cardinals sang to Audubon, ornithologist and artist, in his "beautiful, darling forests." Kentucky was home to him for many years and now, near Henderson, he is honored by a museum which bears his name.

Gifted Kentuckians of a later day were Carl Brenner, who

excelled in landscape; A. O. Revenaugh, portraitist; Frank Duveneck, of Covington, preeminent American figure painter and one of the country's finest etchers; Patty Thum who executed many flower pieces for the manors. Helen M. Turner and Cornelia Perrin represented the women painters with distinction, the former through exquisite miniatures, the latter through charming genre.

The revived interest in mural decoration which prevails today all over the country finds Kentucky well represented by such painters as Frank Long, Orville Carroll, Dean Cornwell, and Paul Sample. Portraits by Charles Williams and Sudduth Goff are in the current mode. Marcia Hite and Marion Long apply the contemporary idioms. Veracity and decisive draftsmanship characterize Mary Nay's social comments, and shimmering light floods Walter Ufer's Taos Indians. Henry Strater roams far afield in his quest for landscapes.

Today the painters of the Blue-grass State are not only carrying on their distinguished traditions but they also seek broader fields and new techniques. All round them in the simple things of life they discover subjects for their canvases, and their interpretations frequently make valuable contributions to the vast national activity which gives the present its unique place in the history of American art.

MARY SPENCER NAY

When she was eleven years old, Mary Spencer Nay, Kentucky-born, painted a picture shown at an international art conference in Switzerland. Later studied at Louisville Art Center and under Alexander Brook, Art Students' League, New York, and Jerry Farnsworth, Provincetown. Has done several murals in and round Louisville. Since 1936 has been art instructor, University of Louisville.





Amber Light
No. 19

DR. MARION SOUCHON

LOUISIANA

SINCE La Salle raised the French flag over the Mississippi Valley in 1682, the pageant of American civilization has marched through Louisiana; and among the men of France, Spain, England, and America who successively led the great procession there have always been artists.

In the earliest days canvases were brought from the Old World, and European painters who came to Louisiana were most often portraitists. By and by Americans began to appear in the cavalcade. But whether raised by visitor or native, the banner of art was invariably to be seen. Salazar bore it first and after him Audubon, Jarvis, Vanderlyn, Jouette, and many others. When murals were seldom painted elsewhere, Canova and Ciceri decorated public buildings and somewhat later Humblecht and Pomarede worked in churches, which, again, was unusual, as American religious pictures have been comparatively rare. Degas, Inness, and Pennell were among the famous guests of New Orleans. Beginning with the Southern Art Union, organized 1883, and continuing through decades while museums and schools were founded, native talent was developed, and taste cultivated, Louisiana unconsciously made ready

for the time when, in the 1930's, art would suddenly find itself a more prominent feature of the pageant than ever before.

Artists have been quick to use the new opportunities. The banners they hold aloft are emblazoned with innumerable devices: Dr. Marion Souchon's landscapes are distinguished by an acute sense of color; ordered arrangement governs Myron Lechay's subtle lines and tones; impressionism is to be seen in Stuart Purser's landscapes; religious faith appears on canvases of Xavier Gonzales; Clayre Barr's social comment flashes in the sun; Paul Ninas brings distorted rotund figures into symbolic groups; abstract or non-objective paintings by Will Stevens are exquisite rhythmic forms and colors in space; Don Brown's figures move in modernistic designs; flickering gleams reveal American life in Clarence Millet's shadowy streets; Caroline Durieux portrays harsh tragedy.

These artists and their Louisiana contemporaries are successfully striving for plastic expression which shall embody the life and spirit of an age. It is well that men and women of such ideals should have an important place in the pageant as they march with stalwart tread toward distant goals.

DR. MARION SOUCHON

Dr. Marion Souchon, native of Louisiana, surgeon and descendant of surgeons, is self-taught. Only within the last six years has devoted himself to painting. Since his first one-man show, 1935, has won many awards. His picture *Amber Light* received the oil painting prize of the New Orleans Art Association in 1939. Is represented in the Shreveport State Exhibit Museum.





Clam Bake
No. 20

STEPHEN MORGAN ETNIER

MAINE

THE art of Maine was born of her coast; and her storm-buffed rocks and secure harbors have always nurtured it. Shipbuilding demanded craftsmen, many of whom helped to create a vigorous folk art. Some coach and sign painters became portrait painters.

Few names of these early portraitists have come down to us, but Charles Codman has escaped oblivion, for superior talent raised him to renown as a professional artist. Others also were widely recognized: Seth Eastman, graduated from West Point in 1824, became, as soldier-artist, "master painter of the North American Indian"; Charles O. Cole, portraitist; Harrison Brown, another artisan who quit sign painting for landscapes and marines.

There have always been American artists devoted to realism. At the very outset men tried to be honest portrait painters, though accuracy of eye, mind, and hand suffered from lack of technical knowledge. Many professionals have given steadfast allegiance to realism. Whether they were content to express with literal illustration the mere outward appearance of what they saw, or strove to reveal intellectual and imaginative meaning, or used abstract forms, some American painters of every generation have felt impelled to set forth

observed facts. In this oldest tradition of our art, one that descends unbroken, Winslow Homer holds an honored place. With reverence for visible reality he portrayed the elemental drama of the Maine coast and its heroic human actors—and every strong, direct brush stroke revealed his own robust, profoundly American spirit.

The twentieth century also brought fame to Hawthorne, who founded the Cape Cod School of Art. France purchased Foster's *Lulled by the Murmuring Stream* for the Luxembourg. One of Herbert Dunton's Southwestern pictures hangs in the White House. Marsden Hartley, pioneer postimpressionist and Southwestern regionalist, has lately returned to Maine and paints the familiar places remembered from his boyhood there. Another returned wanderer, Waldo Peirce, does frank, often tender, pictures of home scenes and people. Henry Stratton is fascinated by those hours when the tide lies almost motionless under clear light, and Stephen Etnier loves to find charming old customs still observed along the shore. Indeed, contemporary artists, both natives and summer colonists, are making the most of all that Maine so generously confers. And the rocky, storm-beaten coast watches over a long tradition.

STEPHEN MORGAN ETNIER

Stephen Morgan Etnier was born in Pennsylvania and for several years has been living on an island off the coast of Maine. Studied at Yale School of Fine Arts, Pennsylvania Academy, under John Carroll and Rockwell Kent. Has exhibited widely since 1930. Is represented in Wadsworth Atheneum and Avery Memorial Gallery, Washington; Metropolitan Museum, New York.





Sea Road
No. 21

HAROLD HOLMES WRENN

MARYLAND

CIVILIZED living as understood by the polite world of those days came to Maryland when Lord Baltimore's first colonists sailed up Chesapeake Bay. In later times old traditions were kept alive and only those new ones were founded which fine discrimination could approve.

When most of America was unbroken primeval wilderness there was painting in Maryland. By 1709 Justus Engelhardt Kuhn, a German, had begun to portray colonial gentlefolk. Soon thereafter Gustavus Hesselius did the *Last Supper* for Queen Anne's Parish. His son John settled in Annapolis as a portraitist, and from him Charles Willson Peale received brief instruction. Landscape began with the arrival of Francis Guy in 1795 from England. Rembrandt Peale, having studied with David and West, came to Baltimore about 1812 and two years later established the Peale Museum. In conformity with prevailing fashion he exhibited for an admission fee a grandiose allegory, the *Court of Death*, but later devoted himself mainly to portraiture.

Richard Caton Woodville's genre and Alfred J. Miller's Indian studies were undertaken before 1850, and somewhat later the historical paintings of Frank B. Mayer and Alfred Wadsworth Thompson. The Maryland Academy of Fine Arts,

organized in 1870, gave stimulus to public interest and artistic production. The era was made especially memorable by the fact that it nurtured the youth of Charles Yardley Turner. Throughout a long professional life he labored to attain the utmost possible mastery of craftsmanship, and American mural decoration owes much to his artistic rectitude.

That modern painters of Maryland select and apply contemporary methods with finely discriminative taste is apparent in Edward Rosenfeld's realism, which, while truthfully representing facts, does not ignore "the spirit of place," and Harold Wrenn's simplification, which, while avoiding superfluities, does not preclude subtlety and depth. Scrupulous critical judgment guides Herman Maril as he eliminates irrelevant details to clarify the essential nature of objects or compositional meaning, and Eleanor de Ghizé as, with decisive brushwork and rich color, she interprets homely life. Selma Oppenheimer manifests her perception of technical niceties through strongly integrated pattern and firm modeling. However stern his social comment may be, it does not deflect Mervin Jules from profound attention to plastic form. Plainly, the effects of social ideals on painting, observable everywhere, can be seen with unusual clearness in Maryland, where the same fastidious critical taste has helped to fashion both manners and art.

HAROLD HOLMES WRENN

Harold Holmes Wrenn is a native of Maryland. Having completed his academic education he practised architecture for several years. Since 1928 has devoted his entire time to painting. Studied in Italy, France, and America. Has been represented in national exhibitions throughout the larger cities of the country. Examples of his work are owned by various museums and private collectors.





Rockport in Winter
No. 22

ALDRO T. HIBBARD

MASSACHUSETTS

THE main stream of American painting had its origin in colonial Massachusetts. By the 1670's craftsmen with little or no artistic training were at work on strongly expressive portraits, to which they later added wall paintings, historical subjects, and landscape.

Portraiture of the eighteenth century, whether markedly native or mainly derived from London, was continued by both painters born in the colonies and those from abroad. Most important were John Smybert, a Scot with London training, Peter Pelham, an Englishman, Joseph Badger, Joseph Blackburn, also from England, and, most highly endowed American colonial, John Singleton Copley, who, before his departure for Europe in 1774, had passed through relatively simple beginnings to strong characterization. His mastery of technical method was equally apparent in details and broad compositional treatment. The English style was powerless against Ralph Earle's sturdy Americanism. After some years in London he came home and resumed the simple veracity of native portrait painters. He was also among the first to try landscape. Chester Harding, who began as an itinerant portraitist, passed over into professionalism, but Joseph Stock held to the strict tradition and continued it beyond 1850.

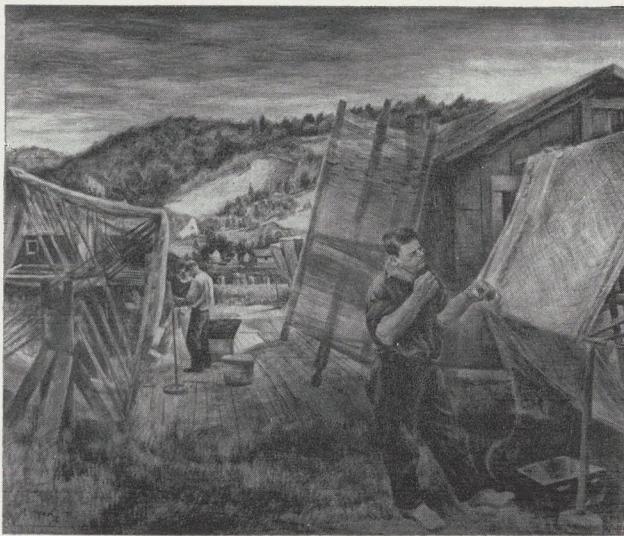
Of the nineteenth century were Francis Alexander and Mather Brown, portraitists, and George Fuller, farmer-artist, whose pictures revealed poetic imaginative feeling. American mural painting was greatly advanced when John La Farge, of New York, worked in Trinity Church, and Edwin Austin Abbey, of Pennsylvania, Puvis de Chavannes, of France, and John Singer Sargent decorated the Boston Public Library. James McNeill Whistler, like Sargent, spent most of his life in Europe. Childe Hassam helped to establish impressionistic methods among American painters. With Winslow Homer's realism, Albert Pinkham Ryder's mysticism, and in the twentieth century Maurice Prendergast's modernism, Massachusetts not only augmented the flow of the main stream but did much to determine its future course.

In contemporary work landscape is represented by A. T. Hibbard, Frank W. Benson, and George Elmer Browne, industrial subjects by William L'Engle and Yvonne Twining, portraiture by Carl Cutler and Gertrude Fisk, figure studies by Jerry Farnsworth, intimate depiction of local scenes by Richard Ellery, phases of abstract painting by Fritz Fuglister and Karl Knaths, social commentary by Umberto Romano and Jack Levine, still life by David Hill, and water color, a favorite medium, by Ralph Gray. Traditions of both professional and folk painters meet in Molly Luce. Now, as so often heretofore, Massachusetts art feeds the widening national current.

ALDRO T. HIBBARD

Aldro T. Hibbard, a native and resident of Massachusetts, studied under De Camp and Tarbell. His prizes include the Boston Art Museum school's Paige Traveling Scholarship, two Altman, two Ranger Fund Purchase, and a Hallgarten Prize, National Academy, as well as the Jennie Sesnan and Stotesbury Prizes, Pennsylvania Academy. Represented in various important museums. Member, National Academy.





Morning Chore
No. 23

ZOLTAN SEPESHY

MICHIGAN

GARI MELCHERS, renowned artist of Michigan, painted three mural decorations for the Cass Gilbert Public Library in Detroit, and named them *Discovery*, *Civilization*, and *Preservation*. So, too, may be sketched the State's history of art, which covers more than a century and chronicles many engaging incidents.

Discovery. What early artists found was the thrill of adventurous life. Otto Lewis, a Pennsylvanian who went to Detroit in 1824, painted at a powwow in Wisconsin that ended with the first treaty to be made with the Indians there. Indians at Fort Snelling and far-western landscapes were subjects for J. M. Stanley's canvases, while "Alphabet" Burnham satirized the manners of a fast-growing, young region.

Civilization. Wealth from the forests brought artists to Detroit. Homes were decorated with portraits by Alva Brodish and G. V. Bond, and with pictures on plaster walls painted by Gildersleeve Hurd; churches acquired ecclesiastical works by the Dabo brothers, and theatres, stage settings by Lewis T. Ives, who later turned to portraiture. His son, Percy, inherited both his talent and clientele. Robert Hopkin quit Chicago in 1871 for Detroit where his Pullman car decorations

and marines brought success, while William Conely gained it through still life and portraiture. The whimsical, graceful illustrations and figure painting of Frederick S. Church led to long popularity.

Early in the twentieth century Percy Ives, Charles Waltenperger, Ida Marie Perrault, Will Foote, Myron Barlow, E. Irving Couse, and Ezra Winter, muralist, were Michigan names that flashed to prominence. But above them all shone brighter still GARI MELCHERS.

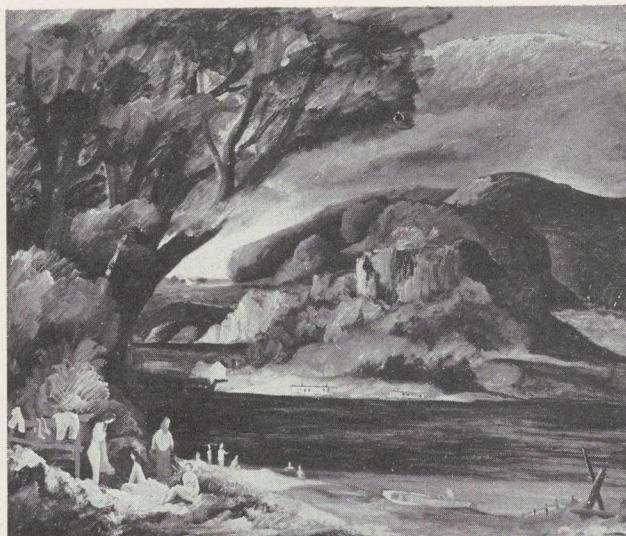
Another generation now paints, and, as in the early days, many artists have become citizens of Michigan by reason of inclination. Among those of more than local reputation are Zoltan Sepeshy, Jean Paul Slusser, Lisolette Moser, David Fredenthal, Carlos Lopez, Edna Reindel, and John Carroll.

Preservation. Tangible and intangible forms of art find safe-keeping at the museums, galleries, and schools where celebrated pictures and collections are treasured and renowned artists instruct. Under W. R. Valentiner's direction the Detroit Institute of Art has become an organization of international fame, Zoltan Sepeshy presides as resident painter at the Cranbrook Academy of Art, and John Carroll teaches at the Detroit Society of Arts and Crafts, a trio that symbolizes the care with which Michigan's wealth of art is conserved and sustained.



ZOLTAN SEPESHY

Zoltan Sepeshy, born in Hungary, arrived in America at the age of twenty-three, after having studied at the Royal Academy, Budapest. Has exhibited in all the important national and international shows throughout the country and won many distinguished honors. Work widely represented in museums; various murals in Detroit. For several years has been director of painting, Cranbrook Academy.



Early Morning Bathers
No. 24

ARTHUR KERRICK

MINNESOTA

IN MINNESOTA, where Scandinavian sincerity, good humor, and straightforward thought run deep, there is much painting which seems to foreshadow a school peculiar to the North Star State. Highly experimental, the painters range from fantasy to realism, from humor to serious pondering, and their more earnest reflections lead to social themes.

That they, and many of their contemporaries elsewhere, should comment pictorially on economic conditions, indicates a new outlook on the part of American painters, an active attention to forces molding the future, working for or against social advancement. These commentators, among whom throughout the country are such prominent men as George Biddle, Henry Billings, Peter Blume, William Gropper, George Picken, Henry Varnum Poor, and Raphael Soyer, have produced many canvases and murals of extraordinary power. Adolph Dehn, whose wit sparkles in lithographs of human frailties, is of Minnesota's own.

Edwin Whitefield, artist-explorer of the Kandiyohi Lake region, arrived in 1856. Traveling panoramas of prodigious size were studied through the 'eighties for the educational value supposedly contained in them. Minnesotans produced excellent work, art societies were formed, and both private and public

collections were begun. James J. Hill, of St. Paul, an early and important private collector, acquired a noteworthy group of pictures representing the Barbizon school. Since 1933 State-wide interest has mounted; traveling exhibitions have gone to people who could not visit city museums, and federal art authorities have been unable to meet the request for mural decorations in public buildings.

The work of many young Minnesotans has gained exceptional attention. Stanford Fennelle's landscapes in water color are frequently exhibited; Glen Mitchell's agile mind surveys divers matters from fantastic meteorology to the nude; Erle Loran's strongly felt landscapes and ghost towns reveal thorough understanding of postimpressionism; Wanda Gág turns from airy fancy to stylized "American Scene"; pictures by Cameron Booth, of Pennsylvania, who teaches and paints in Minnesota, and by Arnold Blanch, of Minnesota, who teaches and paints in New York, often have social content; Dewey Albinson's slashing strokes, high-keyed palette, and sparse detail, and Arthur Kerrick's rich-toned landscapes and "looping" brushwork, which builds solidly, give further importance to contemporary activities in this northern State. If the spirit and forms which seem to foreshadow a regional school should achieve full expression, painting in Minnesota will have far more than merely regional importance.

ARTHUR KERRICK

Arthur Kerrick, native of Minnesota, studied at the Art Students' League, New York, Minneapolis School of Art, and in Europe. In 1937 the United States Government sent him to Alaska to paint characteristic scenes which later were viewed in a Minneapolis one-man show. Has shown in exhibitions at the Minneapolis State Fair, Chicago, Kansas City, and Philadelphia.





Drear
No. 25

W.M. R. HOLLINGSWORTH, JR.

MISSISSIPPI

ONCE painting in Mississippi was dependent upon the old planter aristocracy whose beautiful houses held portraits and other pictures. Now it is sustained by communities, and among their people art understanding and appreciation are constantly augmented.

Schools and colleges, museums and galleries, municipal art centers, exhibitions of work by Mississippians and important artists throughout America, clubs and societies provide opportunities for technical training and give laymen the knowledge which makes discrimination possible. One writer, discussing these evidences of interest, says that "the average patron" not only "desires to learn all he can about the modern movement in painting" but, furthermore, buys pictures for his home.

Many American painters working apart and for an exclusive audience came to feel that they must go among the people and find deeper understanding of the life common to all. The people, hungry for what artists could create, began to learn the language of art that they, too, might find understanding. This process of enlightenment was required if the new democratic painting were to be more than merely "popular."

Mississippi artists have proved themselves worthy of their

trust, every one painting as his own special talent directs. Karl Wolfe's color, delicate, thin, brushed on with sweeping light strokes, is wholly unlike the low, deep-toned harmonies that gleam through finely wrought surface finish in William Hollingsworth's sympathetic, often humorous genre pieces. Helen Lotterhos devotes her skill to water color. Thoughtful studies of farmers and their rural setting interest Marie Hull. Caroline Compton paints her native Vicksburg. Farmhouses and heavenly visitants descending to cabins by the roadside indicate the variety of subjects within John McCrady's comprehensive vision.

So it has come to pass in Mississippi and in all the States that the people and their artists stand together at last in clear democratic air and learn each from the other, break spiritual bread in a new fellowship.

WM. R. HOLLINGSWORTH, JR.

William R. Hollingsworth, Jr., a native of Mississippi, studied at the Chicago Art Institute. Has won various honors throughout his State. Simultaneously awarded the purchase prize of the Mississippi State Fair and the William H. Tuthill Prize, Chicago Art Institute. Has exhibited frequently throughout the country.





Log Sawing
No. 26

FREDERICK SHANE

MISSOURI

AS THOUGH with a vision of what American painting was to be in the fourth decade of the twentieth century, Walt Whitman, who broke away from European poetic traditions, wrote nearly a hundred years ago:

I hear America singing, the varied carols I hear,
Those of the mechanics, each one singing his as it should be,
 blithe and strong,
The carpenter singing his as he measures his plank and beam,
The mason singing his as he makes ready for work. . . .

Those lines seem to have predicted the modern surge to the native scene. Painters, too, long struggled against foreign traditions. Men of the Hudson River school, as they portrayed their beloved Catskills, had sought to loosen the ties that bound our art to Europe. Winslow Homer carried the ideal forward. Early in the twentieth century a Philadelphia group, led by Robert Henri, and the activities of George Bellows in New York gave further impetus. Thomas Benton was a leader in the 'thirties when the movement became known as painting of the "American Scene."

A regionalist of frontier days was George Caleb Bingham, born in 1811. After study abroad he returned to paint the folkways of his own Missouri, as in the *Emigration of Daniel*

Boone. Carl Wimar looked for themes among fur traders and painted for St. Louis the mural *Westward the Star of Empire*; Lewis and Banvard specialized in panoramas. Sylvester was called "poet-painter of the Mississippi." Ranches and Indians lured O. E. Berninghaus to New Mexico where he became one of the "original Taos Six."

Thomas Benton's return to the people and places he best understood is destined for future recital as a tale from Missouri's store of legends. Recent change of style would seem to predict yet greater advancement in his brilliant career. Henry Lee McFee, one of the most accomplished craftsmen, is represented in many important museums. Paintings of the Texas dust bowl have brought fame to Alexandre Hogue. Joe Jones is a master of color organization. The formalized realism of John S. de Martelly often gives mystical import to humble life. Eugene Higgins, of Kansas City, is an internationally celebrated cosmopolite who still turns to the West's pioneering days for subjects. Jackson Lee Nesbitt and Frederick Shane grace their canvases with rich color and poetic feeling.

Many artists tell of the region, of shoemakers, hatters, woodcutters, of mothers and young wives, "Each singing what belongs to him or her and to none else."

FREDERICK SHANE

Frederick Shane, Missouri-born, studied under Randall Davey in Kansas City and New Mexico. Has won many awards, including the St. Louis Post-Dispatch Prize of 1929. Work exhibited in Philadelphia, Washington, New York. Is represented in William Rockhill Nelson Gallery of Art, public and private collections. Faculty member, University of Missouri.





Saturday Night Dance
No. 27

TOM JAMES MOORE

MONTANA

WHEN nature created Montana she modeled sublime forms and invested them with radiant color and light. Her glaciers, snow-capped mountains, and blue lakes have lent their beauty to the landscape art which more often than any other has caught and held the genius of American painters.

Although Doughty, a Philadelphian born in 1793, is regarded as its first true exponent, landscape was practised in isolated instances by folk painters in colonial times. But not till Cole, poet of the Hudson River school, put forth his vast idylls was enthusiasm awakened. Durand's itemized style stood in sharp contrast, though often it had charming touches. Then appeared the school of spectacular landscape painting, which began with the 'fifties and endured for about thirty years. The illustrious Bierstadt, Church, and Moran were devoted to immensity and exoticism. By 1865 Inness and Wyant were entering new realms; the old fondness for huge canvases and minute depiction gave place to firmer structural synthesis; richer

colors glowed in clearer air. Martin, who had begun his career among the late Hudson River romantics, moved beyond Inness and Wyant toward impressionism.

Meanwhile Montana's artists were busy not only with landscape but with other kinds of American painting. George Catlin arrived about 1831 and added to his Indian series for the government; Edgar Paxson, turning to romantic history, described on a widely exhibited canvas Custer's last fight; a self-taught cowboy, Charles Russell, found popularity in Wild West life; Ralph de Camp was known for landscapes and murals.

Awareness that beauty surrounds them on every side looms in work by modern painters; Indians are still subject material, and other phases of past days are repeated. LeRoy Greene follows the landscape tradition. Lone Wolf, a Blackfoot, and Max Big Man, a Crow, portray skilfully their own people. Will James, a cowboy, illustrates stories of the region. Tom Moore paints lively genre. Elizabeth Davies Lochrie turns to romantic history, and in mural decorations recalls to mind the hope, the courage, the stamina that brought pioneers to Montana, and the prairies and snow-tipped mountains that persuaded them to remain.

TOM JAMES MOORE

Tom James Moore was born in Texas. Studied under Frank Duveneck at the Cincinnati Art Academy; with George Luks and John Sloan in New York.

Exhibitions of his paintings have been seen in Cincinnati, Denver, Palm Beach, and New York. Represented by murals in Kalispell High School. At present associated with the United States Public Health Laboratories, Hamilton.





Boathouse Island
No. 28

BARBARA ELLIS ROSS

NEBRASKA

LONG before the Indian name *Ne-brath-ka* was given to the State, and before Red Cloud, Tecumseh, Broken Bow, and Rawhide Creek were places for children to learn about at school, Otos and Pawnees, who got on well together, tilled the fertile soil and gathered rich harvests of squash and bean and corn. At sunset tribal artists would gather before crude dwellings and decorate their pipes and weapons with carving, ornament buckskin with colored porcupine quills, or sometimes paint pictures on the skin walls of their tepees.

Then one day, sometime in 1819, a white man named Seymour came and sketched them, their animals, and the scenery that surrounded their daily lives. Twelve or thirteen years later, when pioneers were moving westward over the Oregon Trail, an artist called Catlin came up the Missouri River and lingered among them to paint their portraits. After about twenty years Schimonsky and Simon found in cabins, missions and trading posts subjects for romantic pictures. In homesteading times In-stha-the-am-ba, a girl of the Omaha tribe,

painted many pictures and illustrated a book—the first artistic work of an American Indian ever published.

Frederick Remington came out in the 'nineties and painted the Indians with great sympathy; he did well by the ranchmen, soldiers, and cowboys, too. His most distinctive work, which has been widely reproduced, was accomplished on this western frontier. In 1888 the Nebraska Art Association was organized, and later on museums, societies, and college courses gave further encouragement to art.

Many Nebraskans are now doing splendid work. Barbara Ross models with loaded brush and rich tones. Quick brush-work, color harmonies, and summarized details interest Kady Faulkner. Dwight Kirsch makes skilful use of rhythm. Gladys Marie Lux gives the character of a place in simplified terms.

From those early times when red natives decorated tepee walls to recent days when white natives decorated the State Capitol and State Museum with murals is a span of years that reaches from primitive ways to high culture. And it was seen with the eyes of but two generations.

BARBARA ELLIS ROSS

Barbara Ellis Ross is a native of Lincoln. While still a child she displayed marked artistic talent which was later developed by formal training at the University of Nebraska. Many exhibitions held in Omaha, Wichita, and New York have shown her work. Since 1936 she has been painting independently in water color and oil.





Anatomy of the Storm

No. 29

ROBERT COLE CAPLES

NEVADA

THREE centuries ago the lakes, deserts, and valleys of Nevada were called the "northern mystery" by Spaniards to the south, because the region was unexplored. Indians through the ages had lived there—which but heightened the enigma. The Indian himself has always been a mystery to the white man, whose painters, nevertheless, have studied him for inspiration, and given him, as subject matter an important place in American art.

Gentle, wise George Catlin visited the region as part fulfilment of his ambition to paint Indians of every tribe in the United States. But fifty years previously Charles Willson Peale had been granted sittings by many great chiefs in Philadelphia. John Lewis, who painted where Catlin did not, was officially employed by the government. Others who visited the West prior to 1880 were J. M. Stanley, Charles King, Paul Kane, Carl Wimar, George Winter, and Seth Eastman, whose works included some enormous canvases relating historical events.

A great change occurred in the 'eighties. New versions

of Indian life began with Frederick Remington's dashing series and George de Forest Brush's idealizations. Then Ralph Blakelock imbued his versions with poetry; John Turner and John Alexander expressed theirs in terms of mural decoration, one historically, the other imaginatively; Walter Ufer, looking for subjects "uniquely American," went to New Mexico and the Indians at Taos. Today, with ever-increasing frequency, artists place on canvas dark-skinned bodies, tribal costumes and ways, but mystery sheathes the Indian still. Racial differences are great. When the Senecas turned angrily on De Nonville, he attributed the uprising to revenge for his destruction of their corn fields; loss of food was not the cause; the divine Maize Maiden, nature spirit, whose beneficent influence caused the grain to ripen, had been profaned.

With modern times interpretations changed again. Robert Caples envisions the Indian and landscape abstractly and records them decoratively. Hans Meyer-Kassel paints with dramatic decisiveness. Ethel Evans displays emotion, sometimes mysticism in her work. Erle Loran, Allen Saalburg, and Minna Citron, visitors, have turned their commentary skill on ghost towns and people. Nevada artists augment the new-found energy of American painting, and enrich it with special thought and subjects.

ROBERT COLE CAPLES

Robert Cole Caples was born in New York City but has lived in Nevada since 1924. He received his formal training in art at the National Academy, Art Students' League, New York; Community Arts, Santa Barbara; and under Frederic Taubes. He has exhibited in Nevada and California. A series of murals represents his work at the University of Nevada.





Going to Town
No. 30

PAUL SAMPLE

NEW HAMPSHIRE

ARTISTS have long been attracted to New Hampshire because of its varied beauty. First to work there were pre-Revolutionary portrait painters.

They toured the country in summer with stocks of canvases on which they had spent the winter painting figures dressed in stylish clothes, frequently posed against symbolic backgrounds. Nothing more remained to do save paint the faces, and sometimes hands—at a cost that ranged from eight to fifty dollars. Many coach and sign painters attained proficiency in this art. Throughout the State men and women began to create things of esthetic value—weather vanes of beautiful design, patchwork quilts and hooked rugs, mourning pictures, often painted on velvet, cigar-store Indians, decorative pieces partly embroidered and partly painted, carved wild-fowl decoys, and small figures pared from wood. Today collectors, antiquarians, and museums eagerly seek examples of the folk expression, critics give them serious consideration, and practising artists find in them a source of inspiration.

John Greenwood, a self-taught painter whose work had some dignity, arrived from Massachusetts about 1750, when he did a portrait of Benjamin Champney's father, and was followed by Blackburn, Copley, and Morse. In 1840 Champney

came home from study abroad, settled in North Conway to paint the surrounding countryside, and attracted to the village Thomas Cole and other men of the Hudson River school who painted pictures that created the White Mountain school.

Early in the twentieth century two other centers were founded. A sculptor's personality magnetized the little town of Cornish. There Kenyon Cox and others gathered about Augustus Saint-Gaudens, foremost American sculptor of his day. The wife of Edward MacDowell brought to fulfilment his dream of a colony for creative artists in the deep woodlands at Peterborough.

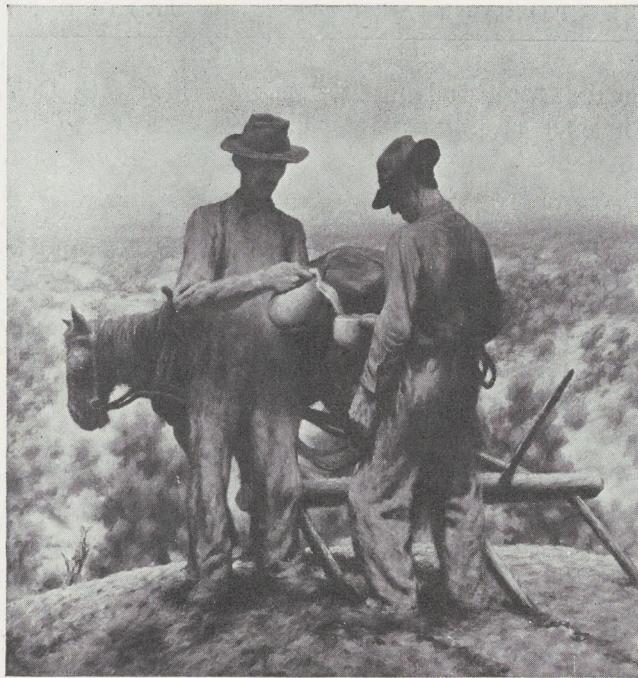
New Hampshire continues to draw men from other places. Paul Sample has come and so, too, Alexander James; one seeks subjects among the hills and valleys and old farmsteads, the other frequently turns to the people for his subjects. Barry Faulkner, a native, has long enjoyed a popularity that his talent richly deserves.

Carpenter Hall, Hanover, with its gifts from Mrs. John D. Rockefeller, Jr., tells of modern painting; in the Currier Gallery, Manchester, are many early portraits that recall the days when untutored painters worked with simple charm and started American art.

PAUL SAMPLE

Paul Sample, Kentucky-born, studied under Jonas Lie. For eleven years he taught at the University of Southern California. Distinguished awards have been accorded him by the Pennsylvania Academy, Carnegie International, and National Academy. Is represented in the White House, Metropolitan Museum of Art, and many important collections. Artist-in-residence at Dartmouth College. Member, National Academy.





Time for a Drink
No. 31

JAMES CHAPIN

NEW JERSEY

THE creation of beautiful objects for everyday use has recently become more important than ever before to American artists. In New Jersey these closer relations between the arts and crafts have evolved from standards set up by industry from colonial times on. Designers first elevated glassware to beauty of form at a factory built in 1738 by Caspar Wistar; then, as the decades slipped away, jewelry, pottery, silk, and twentieth-century plastics received attention. Now, in 1940, manufacturers seek with growing frequency talents of the studio.

There had been in colonial and federal days the traveling portraitists, both foreign and native. Illustrious sons given by the State to formal art since the early nineteenth century have achieved renown in various fields: William Dunlap, portraitist, writer of distinction, and a founder of the National Academy; Asher B. Durand, an initiator of the Hudson River movement, which grew out of patriotic love for American scenery and desire to develop an American land-

scape school that should represent nature with exact fidelity; Louis Eilshemius, painter of romantic or delicately fanciful subjects; John Marin, water-colorist of superlative technique, and "pioneer of modern American art"; Frederick Waugh, engrossed always in hues and forms of the sea; and James Chapin, another pioneer—one of the first to paint the "American Scene"—whose voluntary five-year exile on a mountain farm in New Jersey opened his eyes to the power of native material, refashioned his style, and, indisputably, raised him to eminence. Representing the State's adopted sons is versatile John Grabach whose oils and water colors have won important prizes from coast to coast.

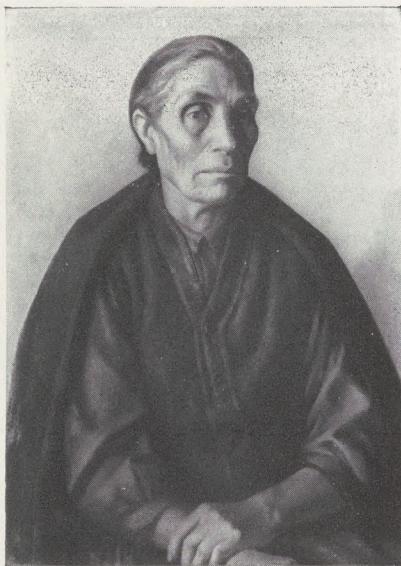
For the advancement of our country's modern art John Cotton Dana, director of the Newark Museum, gave priceless aid when some years ago he startled his colleagues by assembling a representative collection of contemporary American paintings. He also foresaw that people would appreciate industrial products of beauty. Modern trains, motor cars, advertising, and business appliances show that taste and practicality are thoroughly compatible.

Among New Jersey's 950 listed artists are engravers, ceramics workers, and designers who, joined by the sculptors and painters, aim with increasing fervor to bring new beauty into daily life.

JAMES CHAPIN

James Chapin was born in West Orange. He studied at the Cooper Union Art School and the Art Students' League, New York; subsequently at the Royal Academy of Art, Antwerp, Belgium. Has held twenty-four one-man exhibitions and won important honors together with much critical applause. Many of his works have been acquired for public and private collections.





Benerisa Tafoya

No. 32

KENNETH M. ADAMS

NEW MEXICO

ARTISTS long ago discovered they were free to work as they pleased in New Mexico. Besides this sympathetic spiritual atmosphere there was much else to fire the creative imagination. Ancient customs surviving among the Indians, reminders of the Spanish occupation, life on ranches and in rapidly growing towns offered innumerable subjects; the natural setting was full of strange forms and colors, and all demanded technical dexterity. It is not strange that from everywhere painters hastened to New Mexico, that native talent developed there, and that, since each one might freely follow his own artistic conscience, many styles were practised.

Among the first to arrive was Ernest Blumenschein, master of complex color arrangements and decorative composition; his Indian studies probed depths of racial feeling seldom understood, and his landscapes caught strange, elusive moods of desert and mountains. Other representative names suggest the diverse kinds of painting nurtured by New Mexico in the course of half a century: Walter Ufer, Herbert Dunton, Victor Higgins, B. J. O. Nordfeldt, O. E. Berninghaus belong to the earlier years; later, men whose presence focused national interest

on the colonies at Taos and Santa Fe were Marsden Hartley, Andrew Dasburg, Randall Davey, Robert Henri, John Sloan, and Leon Kroll.

Various aspects of the abstract art which is receiving serious contemporary attention have been vigorously cultivated by Raymond Jonson, John Dorman, Stuart Walker, Gina Knee, and Bill Lumpkins. Modernistic emphasis on design and startlingly vivid color are exemplified by Ward Lockwood, more traditional structure and modeling of forms by Kenneth Adams. The "primitive" Pedro Cervantez, whose remarkable pictures are gaining increased attention, and the Indian painter, Awa Tsireh, who interprets tribal ceremonies, further attest the breadth of creative endeavor that may be expected where freedom and sympathetic encouragement call forth all that artists have to give.

Though men of such different gifts have produced highly personal work, certain qualities peculiar to the region have gradually evolved. It looks as if New Mexico is gaining permanent fame as a center of the important Southwestern school.

KENNETH M. ADAMS

Kenneth M. Adams, born in Kansas, studied at Chicago Art Institute; Art Students' League; under Kenneth Hayes Miller, George Bridgman, Andrew Dasburg, Maurice Sterne, Eugene Speicher. Represented in museums of Los Angeles, San Francisco, Honolulu, Topeka, Dallas; murals in Kansas, Colorado, and University of New Mexico where he is artist-in-residence. Associate member, National Academy.





Civic Improvement
No. 33

CHARLES BURCHFIELD

NEW YORK

JACOBUS GERRITSEN STRIJCKER, as he slowly sailed the Atlantic in 1651, had long hours to dream—of Rembrandt's style, of the home he had left in Holland, of the one to be made in New Amsterdam, where, with Henri Cousturier and the Duijkinck family, which supplied portraitists for three generations, he was early to record the features of burgher and patroon. Colonial New York produced in 1705 the first American artist to achieve high professional standing, Robert Feke.

Early in the nineteenth century John Vanderlyn adopted the French style, the American Academy of Art was founded, and Stuart, Rembrandt Peale, Dunlap, Sully, Jarvis, R. W. Weir, Robert Fulton, and Samuel Morse worked in the growing metropolis. When the Erie Canal was opened, 1825, the speed of business quickened, wealth increased, and New York rose to preeminence as art center of the United States.

Painting now had many practitioners. The National Academy of the Arts of Design was incorporated. The American spirit found expression through the Hudson River school—

Durand, Cole, Bierstadt, Kensett, Whittredge, Church, Inness, Wyant, and Martin being best known of those more or less closely associated with the movement. The young nation rejoiced in its freedom, took pride in its fast-moving development. These American artists, sharing the hopeful enthusiasm about them, sought to create a native style of painting.

Düsseldorf romanticism of the 'fifties is represented by the German Emanuel Leutze, genre by the Englishman J. G. Brown and his anecdotal pictures of street urchins, and by Henry Inman's *Mumble the Peg*. The Metropolitan Museum of Art was founded in 1870. The Barbizon influence from France affected landscape. The Munich technique gained ascendancy. Then appeared French impressionism.

The century turned. The tempo quickened. A reorganized National Academy appeared. In 1908 Robert Henri and his followers asserted independence, painted everyday American life. Excited discussion in 1913 when European modernistic art was exhibited at the unforgettable Armory Show. The Society of Independent Artists first exhibited in 1917. New ideas took root. American art acquired new forms and meanings. The pace grew faster, the manner staccato in the 'thirties. A vast amount of work was accomplished—by native-born artists and by those from other States and countries whom New York adopted. Museums and galleries stimulated public interest with showings of the new creative production. Art surged forward with a momentum never before attained. And there is no sign of slackening pace.

CHARLES BURCHFIELD

Charles Burchfield, originally from Ohio, studied at the Cleveland School of Art. Won first prize and Penton Medal for water color, 1921, followed by the Sesnan Gold Medal, Pennsylvania Academy, and second prize, Carnegie International 1935. Has exhibited extensively abroad and in the United States. Represented in many private and public collections.





Winter Afternoon
No. 34

CLAUDE F. HOWELL

NORTH CAROLINA

ON THE day Black Mountain College welcomed to its art department Josef Albers of the Bauhaus, Dessau, new ways were intertwined with an old tradition, for he experiments with modernistic abstract painting and America has always been hospitable to artists from other countries. The mixture of old and new is to be seen everywhere as our art passes through a period of vigorous growth. North Carolina affords other conspicuous instances.

Keeping up a custom begun by early roving painters, traveling artists wander far and wide. Often they share their laurels with several States. In Boone, North Carolina, there are mural decorations by Alan Tompkins, who has also painted in Indiana; he was born in New York and lives in Connecticut. Two North Carolinians are associated with the art of Pennsylvania. Hobson Pittman interprets her towns and quiet countryside. Francis Speight sees her farms and mines with sympathetic understanding; his subjects and technical methods are unmistakably modern.

When painting religious pictures Elliott Daingerfield took

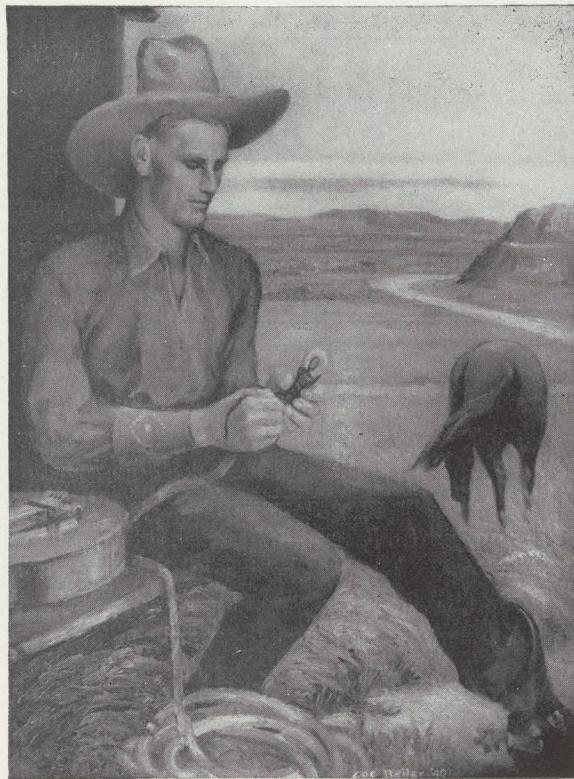
a bypath trodden by few, but when painting landscape he was on a main-traveled highway where many artists had walked before him. From Harper's Ferry, then part of Virginia, he came as a child to North Carolina, and after 1900 much of his work was done at Blowing Rock. On canvases that became nationally known he painted the poetry of nature with dramatic contrasting values, colors that sometimes were warm and deep, sometimes brilliant and high in key. Today Claude Howell, Henry MacMillan, and Wautell Selden are taking the same road, but their poetic moods are different from his; their brushes trace the forms of another age.

Museums, societies, collections, schools, and exhibitions are not untried novelties, yet North Carolina gives them functions for which the past offers no precedents. The first community art center under federal auspices was established there—an innovation that has made history. Doubtless other new things that jostle old ones in the contemporary American mixture will endure; talented artists of the State are helping to create traditions for the future.

CLAUDE F. HOWELL

Claude F. Howell, native of North Carolina, began his study of art in high school and continued it under Bernard Karfiol, Ogunquit, Maine, and at the Wilmington Museum of Art. In 1939 won first prize for water color in annual exhibition of Wilmington's artists and second prize for the same in the North Carolina Artists' Exhibit. Work recently shown by request at Duke University.





North Dakota Cowboy Mending Honda

No. 35

ZOE BEILER

NORTH DAKOTA

EARLY time saw the Dakotan plains and hills homeland of Indian tribes. An explorer, Pierre Gaultier de Varennes, seeking the westward route to India, came upon a region untouched by civilization. Then came settlement by adventurous people from Europe and other continents. The State assimilated them; they became American. Among these people from other lands, or their children, were artists, who, because of the new soil and environment, also changed.

A host of foreign painters who brought varied gifts to the New World, themselves often received from it unexpected gifts. For three hundred years they have come—Read from England; Hesselius from Sweden; Smybert from Scotland; Bierstadt from Germany; Lie from Norway; Blume from Russia; Corbino from Italy; Kuniyoshi from Japan; Mattson from

CONTEMPORARY ART OF THE UNITED STATES

Sweden; Ochtman from the Netherlands; Siqueiros from Mexico; Kostellow from Persia, and many others. The *Art Digest* in 1936 said that the Hungarian Zoltan Sepeshy's Mid-western scenes lacked "American quality." In 1938 the same journal recorded "Americanization," which had affected his feeling of space, atmosphere, and color. So it has been with many others born abroad, but it has been equally true that they deeply influenced art of the United States.

Painting in North Dakota, like all American painting, has been an expression of many races joined, its history a reflection of the national history. At the annual State exhibitions, which stimulate towns and cities far removed from art centers, may be seen the work of artists whose media and talents range from etchings to murals, and whose names indicate many nationalities: Zoe Beiler, G. I. Gullicksen, Levon West, Margaret Heisser, Henry Tanous, Paul Barr, Clell G. Gannon, J. D. Allen, Isabel Snelgrove, Don Rasmussen—Americans, every one.

ZOE BEILER

Zoe Beiler, born at Lima, Ohio, is director of the art department, State Teachers College, Dickinson. Studied at Chicago Art Institute. In 1938 won all the prizes for oils at the spring competition of the Fine Arts Club, Fargo. Has exhibited in various colleges, also New York. Represented in the Dickinson Public Library and private collections.





Flowers on Blue Cloth
No. 36

MYER ABEL

OHIO

OHIO has given to art many notable names. A number belong to men whose intelligence, energy, and integrity made them leaders in movements that accelerated the growth of esthetic ideals in America.

Prior to 1850 artists from eastern States found in Ohio romantic scenes where but lately wild animals had menaced the pioneer. Young natives sought formal instruction on the seaboard and in Europe. Worthington Whittredge went to Cincinnati, to Düsseldorf, and Rome, but his later work was close to the American soil.

Then John Twachtman, pupil of Duveneck in Cincinnati, studied at Munich and Paris. Back at home again he painted perhaps the most delicately sensitive impressionistic canvases seen among American landscapes. Alexander Wyant rose to high place with his pensive outdoor scenes, and Kenyon Cox—chief American exemplar of French academism—became enormously influential. Robert Henri, portrait and figure painter,

who aggressively led The Eight, a Philadelphia group, began early in the twentieth century the fight for native subject matter which was not won till three decades later. His pupil George Bellows was a leader of the succeeding nationalists who carried the movement still further. Bellows's prizefighters and other realistic subjects—executed with forthright technical vigor—startled the public. With young Charles Burchfield, courageous pioneer in its final phase, the movement advanced toward the years when it found universal recognition as painting of the "American Scene."

Permanent collections in fifteen museums and numerous art schools splendidly equip Ohio to train her talented young students. Of the many native artists who have remained at home to work are Myer Abel, Reginald Grooms, Henry Keller, Clyde Singer, and Frank Wilcox, while Ohioans by right of residence include Robert Chadeayne, William Grauer, Olga Mohr, Michael Sarisky, and Rolf Stoll. Having a stimulus that comes from wider appreciation than their artistic forebears possessed, also greater educational facilities, of which they take full advantage, Ohio artists may be expected to extend the tradition of furnishing leaders for American painting.

MYER ABEL



Myer Abel was born, and lives, in Cincinnati. Studied art at the Cincinnati Art Academy; in Paris at Julian's, the Académie Moderne, and under L'Hote. Has exhibited in New York, Chicago, San Francisco, Cleveland, Cincinnati, Philadelphia, and many other cities of the United States and Canada. Since 1930 has been teaching at the Cincinnati Academy of Art.



Red Soil in Sunshine
No. 37

OSCAR BROUSSE JACOBSON

OKLAHOMA

THE Indian gift for artistic expression has a definite place in American art, and its potential power to enrich art of the future is nowhere more clearly revealed than in Oklahoma.

In 1925 four talented boys from the Kiowa tribe—Mopope, Tsa-to-ke, Hokeah, and Asah—were enrolled at the State university where they painted untouched by influences which might deflect them from a pure native style. Soon their extraordinary figures in action, opaque water colors on tinted paper, engaging to lover of history and decoration alike, were eagerly sought. Mopope has recently completed murals for the new Anadarko Post Office. Throughout the State today youthful painters entice from tribal elders ancient legends which breathe their spirit into many pictures. At Washington are murals by a young Pottawatomie, Crumbo, who has accepted some of the white painter's ways. Before his stylized designs where Indian motifs and colors blend subtly with European usage, the spectator's imagination is stirred to wondering conjecture. Until lately painting rejected enrichment from traditional Indian ways. Is the day of belated acceptance at hand?

Since 1834, when Catlin portrayed Indians of that day,

through the early 1900's, when proud chiefs sat for Burbank, up to now, when a new generation are at work, artists have found in legend, tribal customs, ceremonial religious dance, subjects so irresistible that it would almost seem the medicine man's magic had charmed their brushes. Many young painters show strong feeling for design, linear definition, and vivid color—qualities which Indian painting has shown time out of mind. Youthful artists of both races, working with tireless energy, have produced many canvases filled with good omens.

Only half a century ago homesteaders entered Oklahoma to build a new territory. In five short decades they have transformed grazing lands into a modern State whose every town holds groups seeking knowledge of art; whose educators teach the practice of art; whose many painters lavishly augment the store of art. In museums paintings by European Old Masters hang with works by Indians and eager young Oklahomans whose fathers were the pioneering homesteaders. From sod houses to museums in fifty years!



OSCAR BROUSSE JACOBSON

Oscar Brousse Jacobson, born in Sweden, came to America when eight years old. Studied art at Bethany College, Kansas, Yale, and in Paris.

Has lectured throughout the country, taught at the State College of Washington, been director of Broadmoor Academy, and, since 1915, director, School of Art, University of Oklahoma. Has held one-man shows throughout the country.



Lumber Country
No. 38

DAVID McCOSH

OREGON

ADVENTUROUS explorers set the pace for Oregon's history, and Oregonians still feel the unknown as a challenge to exploration.

It is fitting, therefore, that a son of the State, John Ferren, stands with those venturesome non-objective painters who are exploring new frontiers of art. Among the many working in America are, besides Ferren, Hilla Rebay, curator of the Guggenheim museum, New York, Jean Xceron, Ralph Scarlett, Ladislaus Moholy-Nagy, Lyonel Feininger, and Penrod Centurion. Their personal practices vary, but their fundamental purpose is to create symbols of universal import which shall evoke from the receptive spectator a spiritual response.

Explorative artists have gone to Oregon since Davidson shipped with Captain Gray for the exciting voyage of 1792. In the nineteenth century Stanley discovered that Mt. Hood and the Indians were eminently "paintable"; Kane, of Canada, Bierstadt, Hassam, Dumond, Eilshemius, and many another

journeyed to the Oregon Country. Work by native artists began with Espy's landscapes; Davenport's cartoons and Dosch's sculpture were internationally known. Meanwhile the assembling of private collections, the founding in 1892 of the Portland Art Association, and the establishing of schools made it possible for students to study at home.

To recent American mural painting Oregon has given decorations by Barry Faulkner and Frank Schwarz for the State Capitol, the design which won David McCosh a federal award, and John Ballator's work for the Department of Justice, Washington, D. C. Louise Gilbert and Edward Sewall are examples of participation in another contemporary adventure, the development of a regional style on the West Coast. Modern methods without radical experimentalism are exemplified in the generalized statement and contrasted values which distinguish William Givler's landscapes and David McCosh's austere economy of means, emphasizing only essential line and mass.

Oregonians share the belief that painting is on the way to discoveries as important as any made by earlier explorers at the end of the Oregon Trail or the long voyage round the Horn.

DAVID McCOSH



David McCosh, Iowa-born, studied at the Chicago Art Institute. Won traveling scholarship which enabled him to paint abroad. Has exhibited at Carnegie International, Corcoran Biennial, Pennsylvania Academy, Whitney Museum, and Chicago Art Institute. Awarded Englewood Club Prize at Chicago Artists' Exhibition, and Katharine B. Baker Memorial Purchase Prize at Seattle. Represented by murals in the post office at Kelso, Washington.



Wilde Street, Manayunk
No. 39

ANTONIO P. MARTINO

PENNSYLVANIA

AT THE end of the eighteenth century when, as political capital for the nation, Philadelphia became the center of fashion, the main stream of painting shifted to Pennsylvania.

Deep was the channel cut by Benjamin West and his students—West the prodigy, the backwoodsman who left a frontier Quaker village to become a teacher of American artists in London and president of the Royal Academy. Matthew Pratt of Pennsylvania, Joseph Wright of New Jersey, and Charles Willson Peale of Maryland, at one time the most famous American portraitist, all studied with West and worked in Philadelphia; another pupil, Robert Fulton, later gave up art for invention. With the portraitist Thomas Sully, whose most important years were spent in Philadelphia, the English tradition faded. John Neagle crossed the line from coach painting to portraiture. A forerunner of American landscape was Thomas Doughty.

The last half of the nineteenth century saw distinguished expatriates working abroad—T. A. Harrison and Mary Cassatt in France and E. A. Abbey in England, though Abbey's Amer-

ican murals were important. John W. Alexander also was a celebrated muralist. Landscapes by Thomas Moran depicted vast natural phenomena. Cecilia Beaux's portraits revealed an exceptional gift for characterization. To both portraiture and genre Thomas Eakins brought powers seldom approached in American realistic painting. Near the end of the century five progressives, Robert Henri, Everett Shinn, William J. Glackens, George Luks, and John Sloan, began courageous innovations. They went to New York where they were joined by Ernest Lawson, Maurice Prendergast, and Arthur B. Davies. The Eight—Robert Henri and his followers—exhibited in 1908, and their realistic treatment of American subjects ultimately won recognition.

Concurrently with professional painting folk art was produced from earliest times. The Pennsylvania German "fractur," drawn with a pen and colored, was especially interesting. Folk painters of greatest reputation have been Edward Hicks, active before 1850, Joseph Pickett, and John Kane, of Scotland, who worked into the twentieth century, Horace Pippin, and Patrick Sullivan now of West Virginia.

Among contemporary artists are Antonio Martino, Everett Warner, Stuart Davis, Franklin C. Watkins, Earl Horter, Hobson Pittman, and Robert Gwathmey. Eminent Pennsylvanians who have been associated with other States include George Biddle, Ernest Blumenschein, Peter Hurd, Cameron Booth, John de Martelly, Stephen Etnier, Molly Luce, and Charles Sheeler.

ANTONIO P. MARTINO

Antonio P. Martino, native of Pennsylvania, studied at the Pennsylvania Museum School of Industrial Art and Spring Garden Institute. Has won many awards including the Sesquicentennial Exposition bronze medal, First Hallgarten Prize, 1927 and 1937, and the Jennie Sesnan medal. Represented in the Pennsylvania Academy and other public, as well as private, collections.





Lorenza, la Lavendera

No. 40

LUISA GEIGEL

PUERTO RICO

IN TROPICAL Puerto Rico, West Indian outpost of the United States, formal painting began with José Campeche, who did his best work late in the eighteenth century. He was a mystic whose spiritual quality, aided by the direct influence of Don Luis Paret Alcazar, the Spanish artist, placed him among the foremost painters of the island.

Next to gain eminence was Francisco Oller who studied under Madrazo at the School of Fine Arts of San Fernando, Madrid, and under Couture and Courbet at Paris. He distinguished himself as a realist and left a number of canvases inspired by "the customs that were in conflict with the civilization of his country."

During the second half of the nineteenth century an unsolved mystery developed. Pictures signed "Sofia" began to appear about 1876, and, being good ones, particularly those of still-life subjects, much curiosity as to their authorship arose. It is now generally thought that the artist belonged to an aristocratic family whose prejudice against painting made it imperative for him to work secretly and anonymously. At this time several foreign artists settled in Puerto Rico, schools were established, and exhibitions were patronized by the govern-

ment; these forces combined gave impetus to a rapid development in esthetic expression.

The evolution is being aided today by many agencies, including grammar schools, vocational and industrial schools, and the University of Puerto Rico whose art director, Walt Dehner, of Buffalo, is himself an accomplished artist. A contemporary movement aims to revive the Indian handicrafts. The first Independent Exhibition of Puerto Rican Art, held in 1936, gave evidence of the progressive spirit which animates the island's many painters.

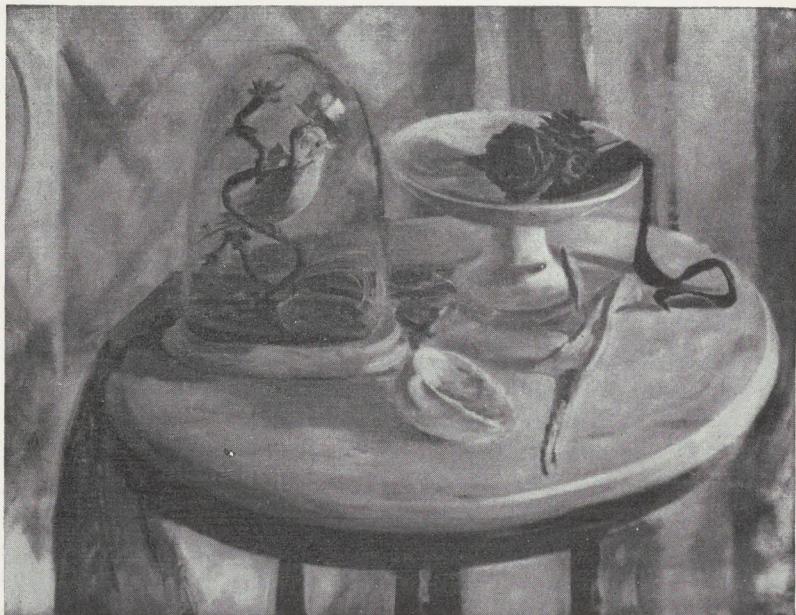
Rafael Rios Rey, descended from a line of artists, is conspicuously modern in feeling and technical procedures. The revival of mural painting, recently so extensive in America, has island echoes in notable works by Cesar Bulbano. Portrait studies by Miguel Pou reveal extraordinary interpretative power. The subjects he most often chooses are the native people and countryside. The poetic landscapes of José Franco are inspired by a deep affection for native scenes. Luisa Geigel's modeled figures give strong hints of the training which has brought her further attention as a sculptor.

Artists of Puerto Rico, vitalized by the unprecedented surge sweeping through all America, pour into the swift-rising stream tropical beauty born of imagination and fervor.



LUISA GEIGEL

Luisa Geigel, native of Puerto Rico, studied at the Escuela de Bellas Artes, Barcelona, Spain; Phillips Gallery Art School, Washington, D. C.; Art Students' League, New York; and under Robert Brackman. Has exhibited in Washington, New York, and San Juan where, as an officer of the American Artists' Professional League, she is very active in promoting art interests on the island.



Still Life with Glass Bell
No. 41

FLORENCE LEIF

RHODE ISLAND

THE bright star in Rhode Island's galaxy of painters is the portraitist Gilbert Stuart, unexcelled by any American of his day, not equaled till long thereafter.

He was born in 1755 near Newport where a famous predecessor, Robert Feke, of Long Island, had settled, and where at a later date Cosmo Alexander, from Scotland, set up his easel and became Stuart's patron. To the Newport of federal times belong Edward Malbone, painter of more than 150 miniatures, and Charles B. King, whose talent is revealed in the likeness of Calhoun at the Corcoran Gallery.

In the early 1880's a new, eager group of painters, with local reputation, appeared; among them were Edward Bannister, Sidney Burleigh, Frank Mathewson, Thomas Robinson, Stacy Tolman, Marcus Waterman, and George Whitaker. An amazing figure was J. S. Lincoln who left behind some four thousand portraits done approximately between 1835 and 1888. At the State House, in Providence, may be seen likenesses of eleven governors which belong to his almost incredible gallery.

About 1910, in the light of impressionistic theories, land-

scape painters of the State developed a poetic and colorful style that to some extent shapes the work being done there today by the more conservative groups. Others are identified with modern movements. Niles Spencer, an experimenter with cubist treatment of subjects derived from industrial architecture, has become a brilliant leader of Americans who utilize geometrical elements which this source supplies for formal pattern. Waldo Kaufer's suavely brushed surfaces and skilful drawing are closer to the classical manner. The subtleties of sand dunes, their forms and melting warm tones find John Frazier a sympathetic interpreter. Placing unusual things side by side for still-life studies holds a fascination for Florence Leif.

All about the State, in Newport, North Kingston, Providence, Saylesville, and Wickford, are museums and societies that make the art of Rhode Island available to a public keyed to understanding and appreciation. Radiant over all is the splendor of Gilbert Stuart, that morning star of first magnitude.

FLORENCE LEIF

Florence Leif, born in New York City, received her formal training in portrait painting at the Rhode Island School of Design, Providence, and for five years studied landscape painting under John R. Frazier at Provincetown, Massachusetts, where she has a summer studio. Her work has been shown in Boston, Providence, Newport, Provincetown, and New York.





Low Country Cabin
No. 42

RICHARD J. BRYAN

SOUTH CAROLINA

TO COLONIAL Charleston, famed for its wealth, refinement, and gaiety, came in 1705, or thereabouts, the herald of America's women artists, Henrietta Johnston. Etiquette of the day decreed that a lady's name should be seen in public prints only when exacted by decorum and propriety, as in the announcement of her marriage. Records are silent therefore about Miss Henrietta's early career, but as she introduced pastel, a European novelty at the time, it is thought she came from England. With graceful strokes, guided perhaps a little by the elegant Italian fashion, she delineated on tinted paper the aristocrats of Charleston.

Great mansions and plantations received many portraitists from Europe and the northern colonies. In early federal days Sully, English-born, came to Charleston and continued the tradition of patrician portraiture. Among native artists miniature painting was represented by Charles Fraser; the idealistic Allston gave his historical, literary, and religious themes great poetic feeling; round the mid-century Mignot, of the Hudson River school, was well known in New York and London.

Until the nineteenth century was far advanced few women entered the realm opened by Henrietta Johnston, but in the

'seventies Mary Cassatt's exquisite powers foretold the full gamut of feminine talent. Cecilia Beaux brought interpretative power to portraiture; Violet Oakley, deep religious feeling to murals. Now, everywhere in American expression, women painters are many and consequential: Georgia O'Keeffe masters color and abstraction; Clara Fargo Thomas, industrial themes in murals; Lauren Ford, religious interpretation and portrayal of simple people; Peggy Bacon and Wanda Gág, commentary in black-and-white; Doris Lee, idylls and workaday life; Agnes Pelton, modernistic exploration; Molly Luce, adaptation of early folk painting. The subtly etched linear harmonies of Elizabeth Verner and Anna Taylor's tropical water colors may be cited to represent women of South Carolina.

The taste for art which adorned mansion and manor long ago has been reborn. But modern painters lay small emphasis on portraiture. Richard Bryan, Edward Dingle, Mr. and Mrs. August Cook, James Cooper, and their contemporaries turn rather to landscape and genre, dare to paint experimentally in a manner which would greatly have surprised that gentle eighteenth-century lady, Henrietta Johnston.

RICHARD J. BRYAN

Richard J. Bryan, a native of South Carolina, received his art instruction under the direction of Alfred Hutty, Emma Gilchrist, Eleanor Wragg, M.

J. Lenhardt of Charleston, and Joseph Meert at the Kansas City Art Institute. Has exhibited at the South Carolina State Fairs, Missouri State Fair, in Hartford, Connecticut, and with the Carolina Art Association of Charleston.





Mission City, South Dakota
No. 43

ANDRÉ BORATKO

SOUTH DAKOTA

AT THE early age of twenty South Dakota looked beyond the problems of young statehood into the spiritual realm of beauty and founded a print collection that brought to her people masterpieces of art. It is gladdening to reflect on the desire of those young Dakotans to seek communion with the immortals, a desire that has led Americans from 1786 on to act likewise, and so abounding—in countless small towns as well as in large cities—that we have today more art museums than any other country of the world.

In 1786 the Academy of Sciences and Fine Arts of the United States of America was founded in Richmond, Virginia; five years later followed the Albany Institute of History and Art; the Massachusetts Historical Society's art collection traces back to 1794; the Pennsylvania Academy of Fine Arts has been a cultural force since 1805, and the Boston Athenaeum since 1807; early federal days gave to Maryland, in 1814, the Peale Museum, of Baltimore. Then for a century and a quarter, over the length and breadth of the land, public galleries were opened with ever-growing frequency; the climax came in 1937

when a great National Gallery was founded in Washington.

Important private collections were begun about 1875. Gradually there evolved the desire to assemble only the best examples of a period, school, or artist—if possible, masterpieces. Many such collections have been made, and their making has brought to America beauty beyond evaluation.

It was through Yankton College that South Dakota, in 1909, provided eager students with the opportunity to study famous works in reproduction. Since then knowledge of art has been extensively cultivated and painting encouraged. Many governors' portraits in the State Capitol are signed by Ashford, of Sioux Falls; Charles Greener won high local approval; Minnie Douglas Brown went abroad and there received critical attention.

Of contemporary note are the resident artists André Boratko, sculptor, portraitist, landscapist, and painter of many murals, and Melvin Anderson, landscapist, a modern who often simplifies his subject into bold design. Native-born are Harvey Dunn, illustrator, and Levon West, also known as Ivan Dmitri, etcher, water-colorist, photographer, and descendant of Benjamin West. Future artists are now children of the hills and plains whose works tour the State and circulate through classrooms, providing a stimulus to others for the fuller development of an art life in South Dakota.



ANDRÉ BORATKO

André Boratko, Czechoslovakian by birth, arrived in America when he was two years old. Trained in Minneapolis and St. Paul, studying under Dewey Albinson, Cameron Booth, Nicolai Cikovsky, Robert Brackman, and others. Has been awarded several first prizes for figure composition. Is represented by murals in Milaca Town Hall and Minnesota School for the Deaf.



Capitol Hill
No. 44

JOHN FREDERICK RICHARDSON

TENNESSEE

A STUDENT searching the archives of Tennessee soon finds in her painters a leaning toward portraiture. Beginning with William West, this inclination long continued. West, so annals say, arrived after study in Philadelphia under Sully, roamed a while, then settled in Nashville. A local patron sent him to England where he executed portraits of Byron and Shelley. On his return to Nashville, 1843, he found Washington Cooper prodigiously active, painting at the rate of thirty-five a year, statesmen, clerics, and other distinguished people. This causes the student to gasp. Yet Sir Joshua Reynolds is known to have painted 150 portraits a year.

William Cooper was less prolific than Washington, his brother; James Cameron, who came to Chattanooga from Scotland in 1850, shared his time with landscapes; John Dodge,

a Cumberland County settler, painted miniatures. All these seem to the inquiring student but forerunners of George de Forest Brush, at first celebrated for romantic Indian studies, who later confined himself almost entirely to ideal portraiture.

The student digresses a moment, remembers that portraiture has been called "a materialization of an individual soul," and thinks of eighteenth-century England where Reynolds was building his greatness, of Sir Henry Raeburn, Sir Thomas Lawrence, the Americans Benjamin West and John Singleton Copley; he remembers, too, those other expatriates, John Singer Sargent and James McNeill Whistler, whose attainments became inextricably bound to the artistic life of nineteenth-century London—portraitists all.

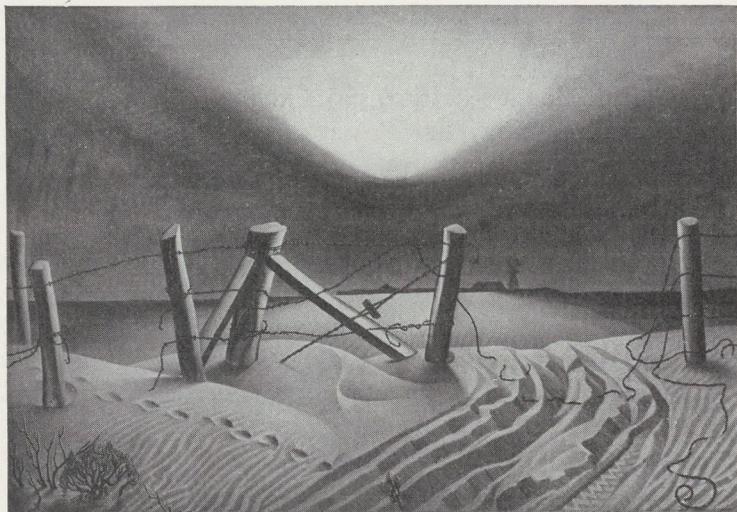
Returning to Tennessee records, the student finds that Frank Stokes, of Nashville, who studied under Eakins, sailed with four Arctic and Antarctic expeditions as artist-member; that Newton Wells painted for a Memphis hotel wall decorations illustrating De Soto's adventures, and William Gilbert painted murals of historical scenes.

Contemporary records tell of painting in modern styles by Tennesseans. John Richardson builds solidly with quick or studied brushwork and a low-keyed palette. Compact and unified structural organization is bound to impress upon the mind Burton Callicott's severe social judgments. Portraiture still holds a place of honor; Francis Brew Ryan's fine precision in line, modeling, and composition, and his psychological insight enable him to reveal the "individual soul."

JOHN FREDERICK RICHARDSON

John Frederick Richardson, native of Tennessee, began his art studies at the Watkins Institute where he has been an instructor since 1934. Continued work under Charles Cagle of New York, George Dutch of Peabody College, and at the Pennsylvania Academy. Has frequently exhibited at Richmond, Nashville, and Philadelphia.





Dust Bowl
No. 45

ALEXANDRE HOGLUE

TEXAS

FOR a hundred years artists have gone to Texas and settled within her friendly borders. Painting has been the joint product of natives and these enthusiastic immigrants. Though portraits and historical subjects have always flourished, landscape has perhaps done most to hasten the growth of distinctively regional methods.

Among the earliest painters born there were Mary Vanderlip Chabot and John Beckman. By the 1850's Mrs. Charles Lavender had arrived from France and Herman Lungkwitz, landscapist, from Germany; later came H. A. McArdle, portraitist, from Ireland by way of Maryland, W. H. Huddle, portraitist, from Virginia, and E. G. Eisenlohr, from Ohio, who helped to make landscape important. For many years Robert Jenkins Onderdonk, eminent portraitist from Maryland, aided technical advance through teaching. Young Texans also studied with Frank Reaugh from Illinois; his artistic fame rests on both landscapes and cattle pictures which won him the affectionate nickname "Longhorn Reaugh." Delicately precise vision and execution enabled Julian Onderdonk to reproduce accurately the qualities of local scenes.

Painters holding many esthetic faiths are participating in current achievements. The movement toward more pronounced regional forms goes forward rapidly. They are conspicuous in

the modernistic stylized realism which certain landscapists seem to be working out as a Texas version of the general contemporary drift toward greater emphasis on abstract elements in painting. That modernistic stylized design and realism are sympathetic is thoroughly demonstrated by Alexandre Hogue, from Missouri, but a Texan since childhood. He represents, even accentuates, desolate realities in the dust bowl, yet uses to drive home their true meaning a formal pattern of light and shadow, of lines, flowing or abruptly angular, and of tones that melt and blend and subtly change. Tom Lea's portraits are realistic, his murals more stylized, his landscapes sometimes to a considerable degree abstract. Jerry Bywaters, Hogue, and Howard Cook have been prominent in recent American mural decoration. Different personal variants of stylization make effective mystical figures by Olin Travis and landscapes by Florence McClung, William Lester, and Everett Spruce, from Arkansas, who paints with radiant color forms simplified and organically interrelated.

Regional painting has also appeared elsewhere and has given rise to much speculation. Many thoughtful observers believe that these "schools" will continue to develop aspects of art especially congenial to local temper and opportunities, that they will also share and affect the larger development of American painting as a whole—a view strongly supported by what is happening in Texas.

ALEXANDRE HOUGE

Alexandre Hogue, Missouri-born, was taken to Texas when six weeks old. Started studying art at nine. Continued with brief period later at Minneapolis School of Art. Has exhibited in leading annuals of this country and Canada. Represented in southwestern museums, Library of Congress, and Musée du Jeu de Paume, Paris. Since 1936 head of art department, Hockaday Junior College, Dallas.





The Jerry Gang
No. 46

ROY H. BUTCHER

UTAH

THE narrative power and heart-touching appeal of art have served religion since ancient Egyptians decorated the temples of their gods, and religion has repaid the debt with patronage and encouragement. When the Church of Latter-day Saints became an active force in American art, it followed a custom long practised.

The religious fervor of the Mormons is revealed by their artists, and much painting of the State originated in their beliefs and history. When necessities had been satisfied after the migration in 1850, handsome temples and other public edifices were built and decorated. Among religious works were many enormous panoramas. In secular painting taste preferred the familiar and the recognizable, sentiment realistically treated. Impressionism, which found acceptance in the 'eighties, is now fast retreating before new conceptions.

First to paint professionally was William Majors, known for his water-color profiles. In 1857 came C. C. A. Christensen who executed murals for temples at Logan, Manti, and St. George. Subjects for many pictures were found by George

Ottinger in the *Book of Mormon*. Weggeland, Tullidge, Ursenback, Lambourne, Mitchell, Kirkham, and others led into the 'seventies when Mahonri Young was born. This grandson of Brigham Young, sculptor, etcher, and painter, who is as widely known for his studies of New York laborers as for his Indians and cowboys, always works with superb technique.

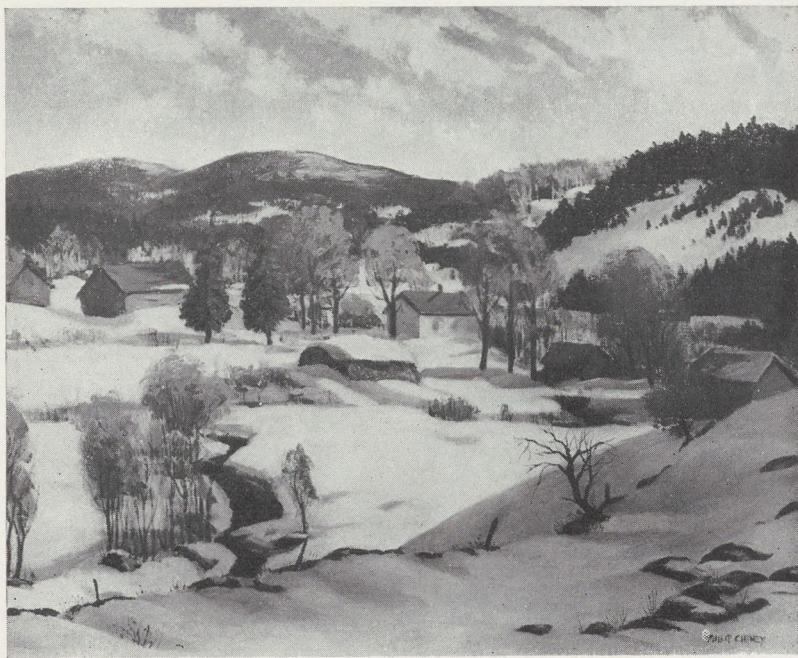
The brilliant murals of Donald Beauregard, specialist in desert scenes, won for him the extraordinary honor of an entire room being devoted to his work in the Santa Fe museum. Lee Richards achieved prominence with his dome mural at the Utah State Capitol and temple decorations at Mesa, Arizona.

Today other moods govern the artist's brush. Henry Rasmussen composes in a formalized manner, pre-Renaissance in feeling, as he lays on beautiful color with modernistic touch. Roy Butcher, also a modernist, transmits character and action with rich, low-toned hues. Also in the spirit of the times are Frances Ferry's largely non-realistic experiments, water colors of fragile beauty, and Le Conte Stewart's clearly presented social comments. But his material is not wholly of modern scenes and concerns. He is also one with those other Utah artists who painted on temple walls the old simple stories that cheer the heavy laden.

ROY H. BUTCHER

Roy H. Butcher, a native of Ogden, decided upon art as a profession after a brief career as interior decorator. His interest was stimulated by painting landscapes and by building sets for the Ogden Little Theatre Guild. In 1939 he began a course of serious study and since that time has exhibited at various Utah art shows.





Winter Afternoon
No. 47

PHILIP CHENEY

VERMONT

COURAGE and self-reliance, traits of Vermont's people, are clearly defined in her art.

William Morris Hunt, a member of the La Farge-Blashfield-Abbey group of mural painters, introduced into New England about 1855 the advanced French method which he had studied under the indirect tutelage of Millet at Barbizon. What most interested his pupils was his bent to pass conventional bounds, to paint exactly as he saw and wished. Also serving as example was Thomas W. Wood, who, by sturdy perseverance in his chosen style, won fame as a genre artist; at the end of an honored career he was made president of the National Academy. Further evidence of courage and self-reliance in the nineteenth-century men was given by Theodore Robinson. After study in Chicago he went to Paris, took the customary courses at the Beaux Arts, then ardently embraced the principles of luminism with Monet as instructor. His own kind of boldness was double-edged: he accepted only certain revolutionary impressionistic theories; in the controversial

era he helped bring them into the United States through a barrage of hostile resistance.

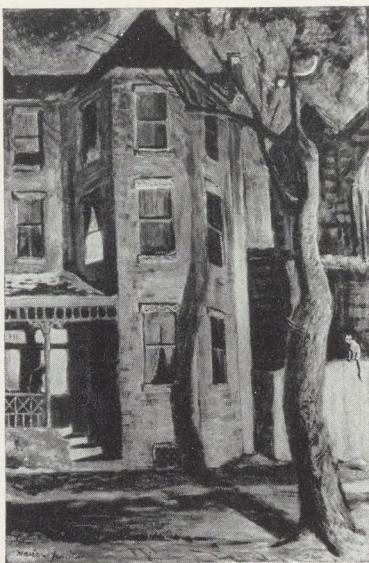
Today men and women carry the tradition forward, often with impressive vigor. A region of farms and villages and modest cities, and having a population of less than half a million, Vermont, notwithstanding, has established within her borders three galleries—whose collections show both discernment and generous care for the growing American art—four schools and several colonies. Two groups of artists share the State. The northern one holds its yearly exhibition in Burlington; the southern, in Manchester. At a recent exhibition fifty-nine communities were represented by 204 artists. Vermont pictures are individualistic, brilliant in color, full of country echoes, and highly diversified as to style.

Reginald March, exponent of regionalism, who paints the scenes peculiar to New York, often exciting ones crowded with people, and who exhibits with the southern group by right of blood, is himself widely known as a sturdy independent.

PHILIP CHENEY

Philip Cheney, Massachusetts-born, studied at the Harvard School of Architecture and, during several summers, at Fontainebleau, France. First exhibition held in Algiers, followed by others in New York. Has lithographs in collections of Valentine Museum, Richmond, Honolulu Academy of Arts, Yale University, and New York Public Library. Recently has returned to working in oil.





Romantic Nocturne
No. 48 MARION M. JUNKIN

VIRGINIA

IN VIRGINIA, where traditions endure and the past has power to shape the present, it is but natural that portraiture, given first place by the colonial aristocracy, long held its preeminence, or that creative activity of 1940 is traceable to an event of 1786.

Visiting English portraitists of the eighteenth century, among them Charles Bridges, James Sharples, and John Wollaston, had much success. Revolutionary times saw the English mode superseded to some extent by a new French style, for which change Thomas Jefferson's taste may have been partly responsible. In any case, a Frenchman helped bring to pass the significant event of 1786. It was in that year De Beaurepaire helped to set up in Richmond the Academy of Sciences and Fine Arts of the United States of America. Seemingly the venture failed after only two years. But ideas are tenacious in Virginia.

Much activity marked the first half of the nineteenth century. Itinerant painters plied their trade as they had done in the past. Saint Memin, another Frenchman, made profile medallions. Many portraits were painted by Thomas Sully,

an American of English birth, his pupil Edward Petticolas, his nephew Robert Sully, Genneario Perisco of Naples, Chester Harding of Massachusetts, and the Virginian, James Worrell. Later, C. C. Chapman and J. A. Elder painted historical scenes. In the 'nineties Duncan Smith left his native Charlottesville for New York and the Art Students' League, where, after study in Rome, he became a teacher.

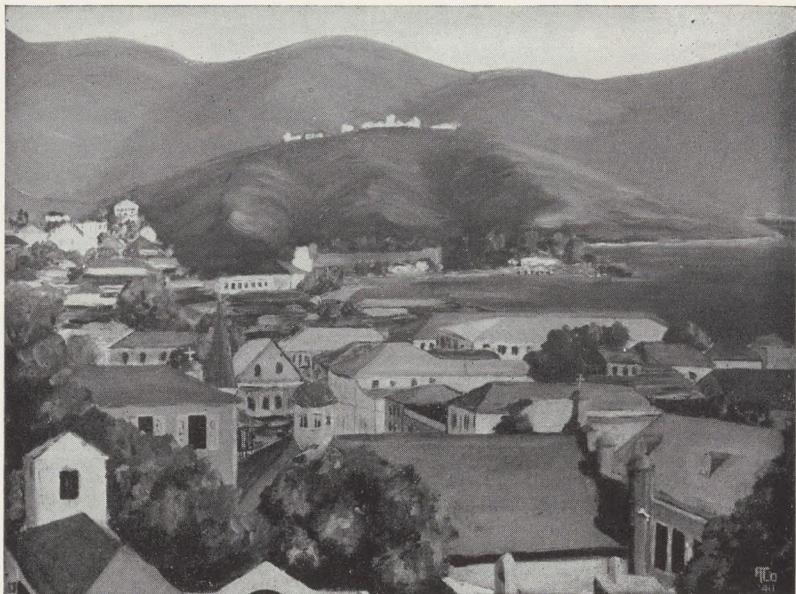
Meanwhile, the idea latent since 1786 had obscurely persisted, and in the twentieth century came to renewed life. By 1930 two artists, Adele Clark and Nora Houston, had brought about reestablishment of the Academy, and a new era had begun. Then in 1936 the Virginia Museum of Fine Arts opened and much creative accomplishment was an immediate result; before long biennial shows at the museum became important regionally and for the nation.

Contemporary painters find subjects in things of both yesterday and today. Old Virginia houses have given themes to Marion Junkin, Laura Alexander Coleman, and John de Groot. Edward Bruce, a visitor, paints lonely country places. Imaginative fantasy and modern feeling for design are exemplified by Willoughby Ions. Edmund Archer, now with the Whitney Museum, New York, and Julien Binford continue the earliest tradition of all, but their portrait studies are in the modern mood. Virginia still changes with the times.

MARION M. JUNKIN

Marion M. Junkin, born abroad of American missionary parents, came to their native Virginia when he was two years old. His art training was received at Washington and Lee University, Art Students' League, New York, and under Bridgman and Locke. He has exhibited at various annual shows in Washington, New York, Philadelphia, Chicago, and Virginia. Teaches at Richmond School of Art.





Charlotte Amalie
No. 49

AUBREY C. OTTLEY

VIRGIN ISLANDS

THE Virgin Islands, which lie where the Caribbean Sea and Atlantic Ocean meet, were named by Columbus in honor of St. Ursula. Here in all manner of ways are land and sea views to tempt the artist—romantic ruins of buccaneers' hide-outs, gentle fields for the plow, sylvan country, water sparkling on golden beaches.

Until lately, however, the islands had little art to hand from one generation to another. Local tradition celebrated no painting peculiar to the region. Camille Pissarro, born at St. Thomas in the nineteenth century, early left his native land, attracted by Parisian ateliers and possibilities for fame abroad. Success attended him. He achieved a place among the most important painters of his day, Manet, Monet, and Renoir, pioneer leaders in the epoch-making French impressionist movement.

The Church of Saints Peter and Paul has some particularly good murals painted by the Redemptorist Fathers. Now and then one comes across a family portrait. Paintings are to be found in the studios of several contemporary artists.

In these fair islands much ability is discernible. Albert

E. Daniel has acquired a style that makes his studies of native characters personal and expressive. Bright tropical sunlight shimmers over genre scenes painted in a modified impressionistic manner and with heavily loaded brush by Antonio Jarvis. Methods of "primitive" painters are suggested by Aubrey Ottley's areas of strong color, sharp lines, and literal statement. Works by these men have been purchased for collections in the United States, where their forthright styles have won appreciative comment.

Foreign visitors to the islands include Andrew Winter, known for his authentic marines, Walt Dehner, art director at the University of Puerto Rico, and Arthur Jonas, on whose canvases appear the charming little capital city, Charlotte Amalie, and the terraced hills and tropical scenes which give unique loveliness to St. Thomas, St. John, and St. Croix.

AUBREY C. OTTLEY

Aubrey C. Ottley is a native of St. Thomas. Mostly self-taught except for the training he received at the Charlotte Amalie High School where his interest in art was greatly stimulated. Upon returning to St. Thomas, he painted several scenes which won high commendation. Two of his pictures are now owned by Virgin Islands' Cooperatives. Is a member of the Art League of St. Thomas.





Shaker Service
No. 50

AMBROSE PATTERSON

WASHINGTON

WASHINGTON painting is modern. Certain other qualities link it with the vigorous regional style that is beginning to appear on the West Coast, variety of feeling and method distinguishes individual painters, but modernism is the dominant note.

Ambrose Patterson's pictures show it most noticeably as design, in his decorative distribution of contrasted light and dark areas, in his accentuation of strong linear rhythms. Morris Graves, too, emphasizes design, but his entirely different effects are realized in the main through broad brushwork and what he calls "overstatement." Like many modernistic painters, Robert Bruce Inverarity turns to the art of primitive peoples. Margaret Camfferman, though she does not depart altogether from representation, works on the whole with abstract forms. Modernism is saliently evident in Mark Tobey's stylized genre, in realistic figure studies by Earl Fields, in Kenneth Callahan's mystical landscapes, in the horses and jockeys which Walter Isaacs raises to esthetic significance with "structural use of color," in the drastic eliminations and simplifications of Peter Camfferman's murals, in Viola Patterson's almost wholly abstract equilibriums of rhythmic movement and stable masses, in Clyfford Still's boldly imagined structural integration dra-

matically opposed values, and swift, dashing brush strokes, and in Malcolm Roberts's feeling for texture and for the delicate nuances and relations of color which make up his complex tonal harmonies.

Washington brings more than modernism to the growing western style. Coastal painting has regional quality that is unmistakable. Though such a matter eludes precise definitions or formulae, it may be partially described as youthful clarity of vision, intention, and execution. These artists, electrically alive, free, young in spirit, paint a spacious world, airy, light-filled, whence all uncertainty and obscurity have fled before the morning sun. From Washington southward the seaboard liberally provides them with subject matter. Perhaps the most distinctive feature of their strong, confident technique is color—clear, limpid tones, often subdued and subtle, sometimes brilliantly intense. Clarity of intention presides over the building of forms and colors into compositional relations which vividly impart the central creative idea and also produce admirable decorative design.

To note their technical procedures is not to explain adequately how the painting of Washingtonians and other artists on the Coast acquires its unique savor. That gift is conferred by the intangible but potent youthful spirit; and, unless all signs fail, it will guide these clear-eyed westerners through the years that lie before them.

AMBROSE PATTERSON

Ambrose Patterson was born in Australia and studied art at Julian's, Colarossi Academy, Delacruse Academy, under Lucien Simon, and J. P. Laurens; also in Mexico. Has exhibited in galleries of Europe, Australia, and America. Paintings in permanent collections of Seattle Art Museum; museums of Melbourne, Adelaide, and Sydney, Australia. Since 1919 has taught painting, University of Washington.





Beyond Redhouse
No. 51

KATHERINE TALBOTT BURNSIDE

WEST VIRGINIA

ON THE horizons of American art ten years ago signs foretold change. But the most discerning observer could scarcely have expected to witness such general transformation as has occurred in one short decade. Even now it seems almost unbelievable that artists and laymen everywhere should have been swept forward so suddenly by the daring spirit of the turbulent, aspiring 'thirties.

There had been, of course, West Virginia painters in former times: "primitive" portraits by Fleming and Hannah, quaint sketches of pioneer life by Debar, who designed the great seal of the State, General Strother's pen and water-color pictures done under the pleasant Victorian pseudonym "Porte Crayon." Near 1900 Holme's flashing pencil caught events of the day for newspapers as far afield as San Francisco and New York. Blanch Preston, too, was nationally known. Leigh painted Indians and cowboys. When Rheims Cathedral was restored France found stained glass by West Virginia craftsmen worthy to be placed in the great medieval monument; and their skill was welcomed in connection with the difficult reproduction of colonial glass for Williamsburg.

West Virginia, roused to wakefulness, saw with amazement her wealth of natural resources for art. At first the revelations were almost bewildering. There was so much to paint! The times called for action, and West Virginians did not loiter. On every side they saw things that challenged the imagination of an epoch: a complex civilization, its problems and its beauty; all the people of town and countryside living out tragic or joyous days amid conditions never before experienced by man.

The painters set to work, humble before limitless opportunity, but determined not to stop short of what their utmost efforts could compass. Schools, organizations, and art colonies appeared. At stately old White Sulphur and elsewhere exhibitions began to be seen. The rapid progress that has been made is remarkable. Among those already accorded recognition are Ashton Renier, William Estler, J. E. Davis, Mary Gates, Kingsley Hughes, Lyle Bennett, who interprets with understanding workers in the subterranean world of the coal mines, and Katherine Burnside, painter of mountains and simple homes of mountain folk.

As the 'forties run their course, West Virginia—and America—will see another tale unfold. But for that we must wait.



KATHERINE TALBOTT BURNSIDE

Katherine Talbott Burnside, Texas-born, studied at the Colorado Springs Fine Arts Center and the Ogunquit School of Painting under various well-known artists. Won two first prizes at shows of the Allied Artists of West Virginia and was represented in the third National Exhibition of American Art, New York, and the 1940 circuit exhibit of the Butler Art Institute.



Marsh Farm

No. 52

HAROLD G. WESCOTT

WISCONSIN

NINETY years ago Wisconsin painters, guided by frontier traditions three decades old, worked earnestly with small regard for practices observed in older parts of the country.

Prior to the 1850's, when independent conceptions flashed on landscape and portraiture, artists for thirty years or more had been commissioned to paint landscapes which served as illustrative records for land companies and the federal government. Most prominent were Samuel Brookes, from England, and Thomas Stevenson, birthplace unknown, who collaborated in all their work. With heavy stress on topographical aspects, they crisply defined forms, and, the purpose of their pictures ever in mind, painted the local terrain with conscientious attention to literal statement. The technique of the "artists-reporters" crystalized into a new form of native invention, quite different from the manner of other American landscape schools, and later became a possible source of inspiration for highly conventionalized farm scenes by Grant Wood.

Precision, faithful reporting, and simplification were carried over into portraiture, as may be seen in the celebrated

anonymous portrait of Rosaline Peck, a Wisconsin pioneer. More customary styles were employed by Bernard Durward, George Robertson, and Alexander Marquis.

A permanent collection of paintings for the State Historical Society was begun in 1852. Germans brought their folk art and their Heinrich Vianden, first to paint other than portraits and landscapes. His leadership determined a new phase of painting. Another generation grew up and its purposeful young artists studied in Germany.

Young artists of today, no less resolute, prefer to train at home. Their native forms offer them a variant of traditional American realism. John Steuart Curry, famed advocate of regionalism, lives with students as artist-in-residence at the State university. Donald Mattison and Santos Zingale observe homely affairs with sympathy. Karl Knaths's unrestricted expression of American life works through individual modernistic theory of form and color. Georgia O'Keeffe, renowned daughter of Wisconsin, sets new standards. James Watrous, Forrest Flower, Edward Morton, and Peter Rotier have won recognition as muralists. Edmond Lewandowski's incisive line and emphasis on pattern, Ruth Grotenthaler's vivid, boldly brushed impressions of farm life, and Harold Wescott's poetically rendered country scenes further indicate that painting in Wisconsin will not be restricted to any single method.

HAROLD G. WESCOTT

Harold G. Wescott, born and reared in Wisconsin, obtained his art education at the Milwaukee State Teachers College, Columbia University, and under Frank Lloyd Wright. Has exhibited throughout Wisconsin and Indiana. Received oil painting award at the Madison Salon, 1937. President, Milwaukee Printmakers; on the faculty of the art department, Milwaukee State Teachers College.





Landscape
No. 53

VINA CAMES

WYOMING

BEAU BRUMMELL struck London with amazement on an afternoon early in the nineteenth century by wearing in the Strand a top hat made of beaver. Dandies, imitating their leader, helped him to set an English fashion and the fashion, that demanded beavers, beavers, yet more beavers, sent explorers to Wyoming.

The overland expedition of John Jacob Astor arrived in 1811. His trappers saw on the cliffs of Dunwoody Canyon pictures carved by Indian artists centuries ago. After the fur traders came the pioneers of covered-wagon days. Then even amid stirring events of early settlement, the people of Wyoming found opportunity to show a certain creative expression in the simple objects of home life, and those who passed through the State on their way east or west carried across the country stories of scenic marvels. Attracted by reports of magnificent waterfalls and the majesty of the Rocky Mountains, and the Great Divide cutting through Yellowstone, Thomas Moran went there in search of spectacular landscapes. He was followed by other artists from outside and gradually those painters who were born within the State began to make themselves known. An art school was established in 1917 and exhibitions of native work have been held annually since 1932.

Like visitors of the nineteenth century, modern artists are stirred by the mountains. Their canvases reflect such different aspects of the changing seasons as the sunny radiance Evelyn Hill delights to paint or the more sombre hours recorded by Vina Cames. But Wyoming shares with other States the belief that present attainments indicate what American painting will become hereafter if it shall move forward unhindered.

Our artists as they painted the vast gallery of the 1930's were trying their wings. It was a momentous decade of transformation and beginnings; colors glowed ever more brightly, forms became more expressive. Creative power had awakened to new life, was discovering within itself latent things of the mind and spirit, was learning to see with fresh perception things of the external world.

What American painters have thus far done, and their unfaltering will to continue, rouse confident hope for the future. These are but fledgling days. The air is vibrant with expectancy of strong, wide-pinioned flight.

VINA CAMES

Vina Cames, born in California, moved to Wyoming in 1925. Received art instruction from Henry Varnum Poor, Frank Mechau, Boardman Robinson and Lawrence Barrett. Has held one-man shows in Colorado and Wyoming. Since entering Wyoming State exhibits in 1937, has taken first place every year. Represented Wyoming at several recent exhibitions.



